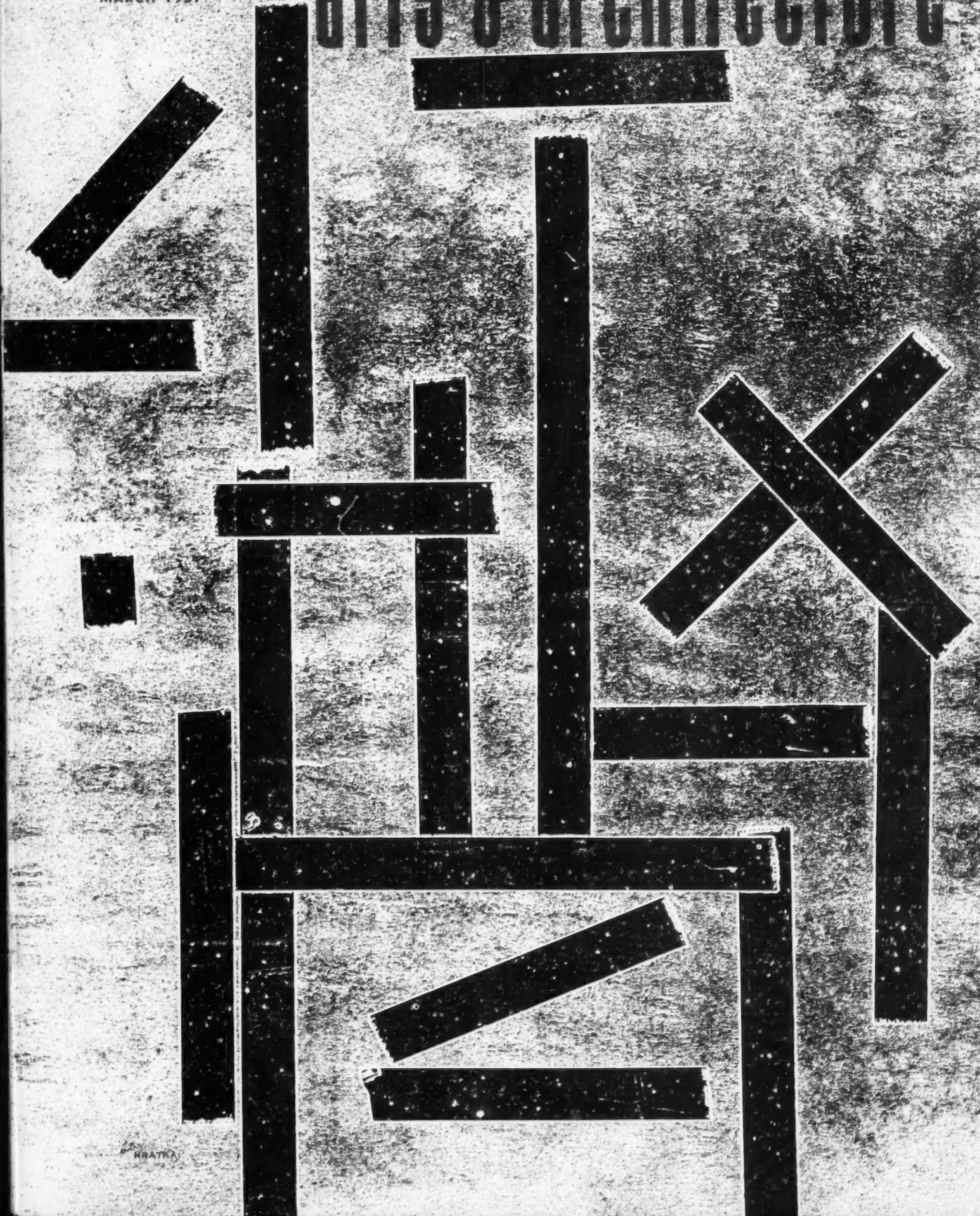


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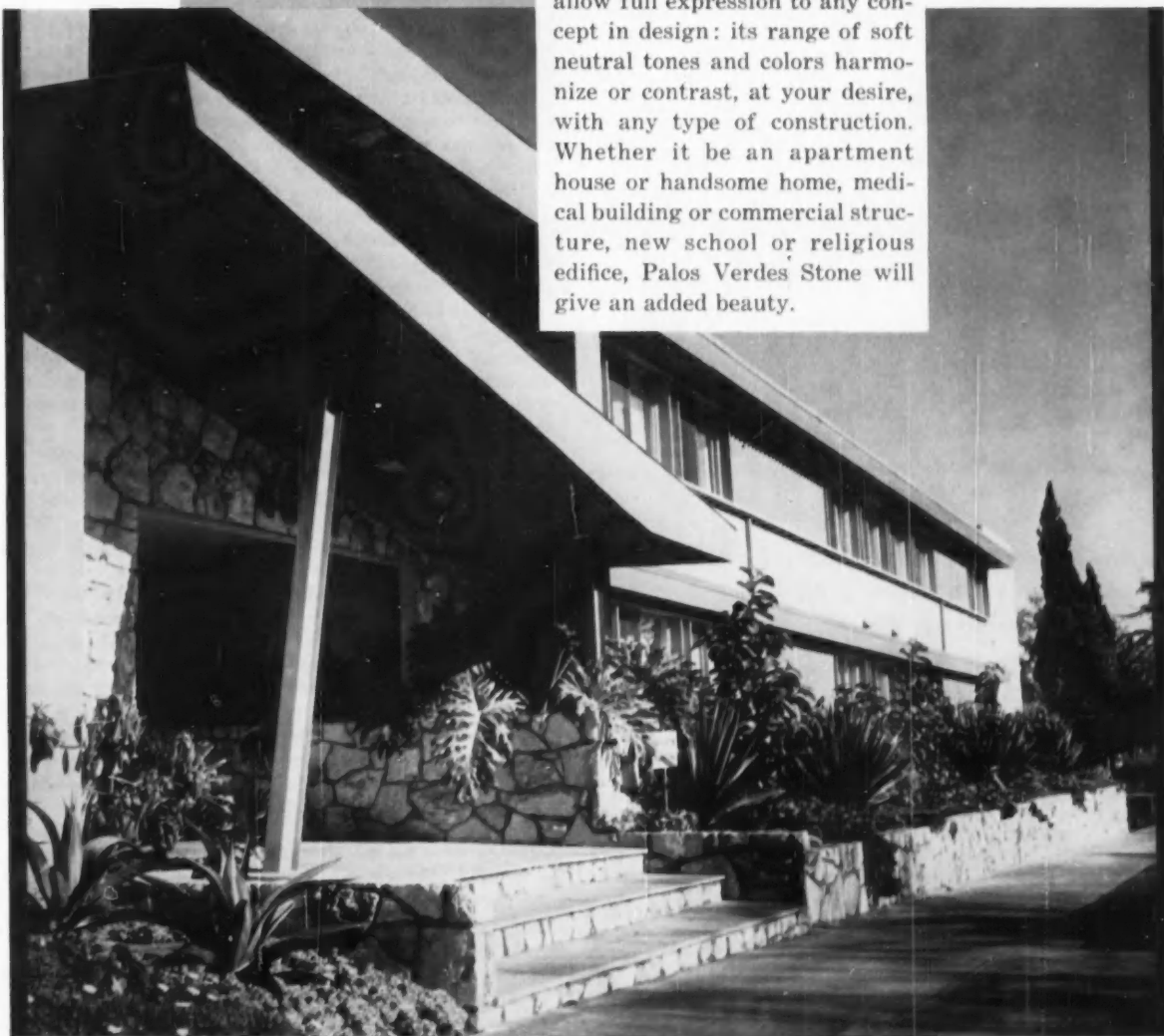
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MUSIC

PETER YATES

PROGRAMMING

A while ago, in a fit of disgust over spoiled programs, I promised to write an article about programming. By programming I mean putting together and presenting musical performances, singly or in series.

Formerly I made a habit of reading programs, for example, in *Musical America*, where the accompanying review tells less than the accumulation of program material heard in New York and reported from other musical centers every month. To read programs you need to know something of musical literature, what the choices were and what, in the instance, the choices might have been. You need to know not only what is played but also what is performed seldom or never. A true program grows from living literature, is selected as carefully as a rose gardener cuts blooms, for the sake of the bush as well as the bouquet. Your hothouse commercial grower forces the blooms, until they are all alike, beautiful and characterless. A sufficient program can have one rose, a preparation and an afterthought. The first is heard with pleasure in anticipation, the last with satisfaction after what has passed. A program can drive forward; it can linger from the beginning. It can tell us: "Listen! Now this will be quite something else." And we do listen, waiting to detect what something else will be. Or it can be all masterpieces and too much. A program should be a good host, tactful but not complaisant, forceful, independent. Or it may be a good hostess—"A good hostess does not apologize"—whose charm confers on whatever happens the feeling that no one else can do it so well. There is a shade of difference, an admission of daring, when the comment is instead admiringly, "Only she could do it!"

A good program shows on its shining face of pleasure why it has been put together and the special enjoyment to be looked for in hearing it. A good program has shape, design, contrast; like a well-made composition, it has texture, it moves. A well-read program does not promise that it will be well played, but the presumption is in its favor. It can be less well performed than it deserves, yet hold the audience to attention by the interplay of its design. Such a program will often bring its audience to so great concentration that the musicians are stirred to surpass themselves. When you have made a program do that, you are a craftsman of the guild; when you can predict it, you are a master.

Programs which are not well made defeat the best that is in them and call undue attention to their weakest members. That is the usual fate of those new or contemporary music programs so often dumped before an audience like coal down a chute. Nobody really wants to hear a program that presents itself without references. The ear needs something it can begin with and something it can return to at the end. But there is a special effect, worth being tried, that begins in strangeness and leads on through strangeness. Such a program delights the craftsman and rewards the master. The best program may not seem the best when it is being heard; the listener returns to it, remembering it as a divide in awareness. Good performance may be the wrong consideration. Can you imagine how the Ninth Symphony must have sounded that night when Beethoven, post deaf, conducted it in Vienna and had to be turned about to observe the audience cheering and weeping? The presence of a great artist, no longer at his best, may suffice; we hear him in the simplicity of his final innocence.

A program should be made for an audience but not directed to it. General opinion holds that a program is directed to the audience and not the audience to the program. A program, in this opinion, begins with choosing whatever will draw an audience. This is a little different in theory and vastly different in practice from choosing what an audience may wish to hear. The performer, the concert manager may be looking for an audience; the music is not. In making a program we should begin by presuming that a number of people are waiting for the chance to hear the music we offer.

A program begins with an audience but is not directed to it. We do not say, this is what the audience wants. An audience is not a dumb or partially intelligent amorphous mass. An audience consists of persons in or near a community who wish to hear music publicly presented. An audience is made up of followers and a few leaders.

(Continued on Page 6)

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MUSIC

(Continued from Page 4)

The leaders are those who rise to opportunity, and the majority of the followers will rise with them. The program maker, if he belongs to a community, tries to represent the community at its best. The program maker who sets himself above the community cannot help but condescend. His condescension is vulgar, and so is his programming. Being so cut off, he is beyond reason and incapable of the common sensibility which is at the bottom of any good programming. He tells the audience, this is what you ought to hear, though he may like it no better; or condescendingly, this is good enough for you—a sure sign that his own taste is no better. To know a large quantity of music is not necessarily to have good taste. To read score well and decide, on the basis of a limited learning, this is no good, that will pass, is not to have good taste. The same can be said by the worst critics. Learned opinion may be as often wrong as right; it cultivates the temporary fashion as assiduously as it presumes judgment concerning the masterpieces of the past, that

past when a similar intelligence would have been denying masterpieces on the same false assumptions.

Beyond that, an audience is what we make it. It reflects not so much our judgment of music as our taste for it. If you direct programs to an audience, its taste and opinions will govern your judgment. A conscientious program maker listens to his audience and is rewarded to the degree that he hears the audience listening. That, rather than the box office, is the measure of his taste. If he knows his business, he can anticipate, with some errors and occasional amazement, what his well-made program will bring in. But if he aims for that, he may lose everything else. When the relationship between program maker and audience is in proper balance, the audience seeks the music. The dead end of the audience-seeking program is the Gershwin night, which does Gershwin no honor, whatever the attendance. His music is in that respect the cynosure of indifference.

When the audience has become so satiated that it no longer seeks the opportunity but attends by habit, program making de-

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ART

DORE ASHTON

The retrospective Jackson Pollock exhibition at the Museum of Modern Art has given New York a moment for reflective pause, for it appears to mark off an epoch for us. There are two other exhibitions at the moment which bear serious consideration, since they are out of the climate, or beyond the Pollock epoch. Both middle-generation painters, Esteban Vicente (born 1906) and John Ferren (born 1905) offer firm individual statements, counter in their way, to the tides which have thus far regulated New York painting.

In his show at the Rose Fried Gallery, Esteban Vicente creates an integral world. There are no accidents, no transitory effects, suggestions of temporary inspiration. Rather, the world Vicente creates is an intangible entity, an inspired summary of educated emotions.



Esteban Vicente
Photograph: Rudolph Burckhardt

▼ Vicente: *Composition*
Photograph: John D. Schiff



Unlike many contemporary painters, Vicente removes his canvases from familiar sensations. He insists on their separation from the vicissitudes of experience. Vicente may be considered an idealist for his end is to impose artistic order, and above all poetry, on the disparate accumulation of feelings a sensitive man carries through life.

Vicente's crystallization, his progression depthward has occurred in slow stages. Trained in a classical academy in Spain, and later exposed to the variety of means in modern painting in Paris, he arrived in this country with both a patiently trained hand and a sophisticated eye. In 1951 he showed abstractions which established him as a refined painter and outstanding colorist. They were crisp, vivid abstractions which retained the illusion of depth and often suggested a profusion of indoor or landscape detail. Although he animated these paintings with darting lines, they were rooted in conventional perspective, contrived to balance out, to read well like a good cubist painting.

After his second exhibition at the Peridot Gallery in 1952, Vicente began a slow, difficult process of winnowing. In order to eschew all but the essential pictorial problems, he limited himself to basic rectangular forms, perhaps adapted from his superb collages. These were painted in close relations on a horizontal, shallow plane. His rich palette which had carried brilliant scarlets, greens, deep blues and yellows was modified, with these colors occurring in more somber shades; abstractions from the more local color of earlier paintings.

On the basis of these paintings, Vicente was able to conceive of the present canvases: these perfectly tranquil, inner-eye landscapes that are like the dream of a poet which softens and heightens and fuses shadowy elements of feeling into some substance unknown before. The recent canvases can be apprehended in many ways. As a group, they form a greater abstraction of exalted, suspended moments in irreal atmosphere. Most of the paintings are suffused with a soft glow, at times the silvers and animated grays found in Boudin landscapes; at times a seawashed green like the mists which hover near shore villages. It is this created atmosphere which is so affecting, so ingeniously removed from common experience. Individually, the paintings establish nuances of mood. In some, a few roughly square forms—the simplest common denominator for the objects in experience—seem to float in a golden haze, never touching earth or sky, seeming like apparitions. In others, the forms are vertical rectangles,

and they seem to establish a relationship of ground, sky and air, blending the three in a perfect abstraction. In some paintings, Vicente uses less defined squares and places them in nearly elliptical context, suggesting depth with whispers of shadows behind. These seem like mirages of distant cities.

The equilibrium established in Vicente's paintings rests on his adherence to vertical-horizontal axes. But it is an equilibrium made of complex, at times opposing elements. One is color: In each painting Vicente established an over-all key: gray, silver, pale green, pale gold or blue modulated with sensitivity throughout the canvas. He may juxtapose a salmon pink form with a rusty orange, or a pale yellow with a pomegranate red, but they are always related to surrounding tone by means either of an evanescent light seeping from the edges of the forms, or a fugitive shadow melting behind the forms into the background.

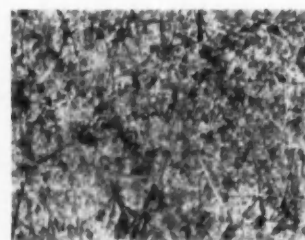
A varied technique of applying paint helps maintain equilibrium. Vicente's sumptuous surfaces range from satin sheen to crusty roughness. He often uses the brush—or the profile of the stroke—to establish counter-rhythms. He strokes vertically in the background, setting up tensions with the horizontal disposition of forms. He will at times pile up impasto within the form and use a characteristic reverse L-shape stroke to suggest movement. Again, he builds layer over layer (a gold over mauve, a yellow over pink) to achieve intense luminosity and then in a well-selected small passage, allows the eye to sink to the base of the canvas to break the hypnotizing elegance of the surface.

Vicente shows his sensitive hand when he applies heavy pigment and achieves a paradoxically light, bodiless quality. He is unerring in choice of color (and very often his pinks, yellows and light reds recall Goya) and can use a single tiny stroke or color to animate and set in motion the whole painting. The simplicity of image by means of remarkably complex combinations of elements and in this, Vicente emerges one of the most mature, masterful painters in the country.

He who wanders into the Stable Gallery where John Ferren's recent paintings are hung is in for a shock, for Ferren has definitively removed himself from the mainstream and invented a pictorial idiom which cannot fail to upset the well-conditioned vision of the New Yorker.

We are accustomed by now to seeing the works of painters who have defied the principles of Gestalt. The abstract expressionists have sought to invent a painting means which would bypass the "laws" of seeing as postulated by the depth psychologists. Instead of closure, they aim for unbounded space; instead of symmetry, they use occult composition; instead of the field which unifies itself in terms of definite pattern, these painters aim for dispersal of pattern, for decentralized imagery. They are concerned with flux. They try to

▼ Pollock: *Lavender Mist*
Photograph: Oliver Baker



Pollock: *Number 12*
Photograph: Hans Namuth

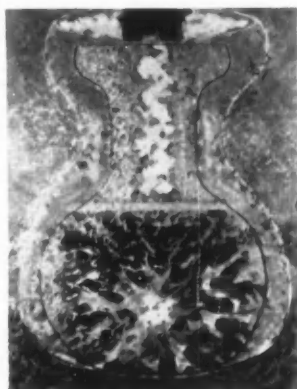
create equivalents for fleeting emotional experience. Still fighting the battle for sovereignty of "pure" painting, many of the good painters today insist that the total painting is a symbol, but an ambiguous symbol for a totally abstract climate rather than a specific one. In this, the ideas of the abstract expressionist painters are related to the century-old tenets of the symbolist poets who also reached for stupendous metaphysical experiences phrased in "pure" language. This tendency is a vital expression of independence. And it is the absolutely appropriate means for many painters with temperaments which can accommodate the torments of angelism. Nevertheless, it is a timely, salutary event when one among us reminds us that art has many means of reaching truth.

Ferren is reminding us forcibly in his new paintings. They are not beautiful paintings for they are too emphatic and the niceties of the oil medium are submerged. Ferren has juxtaposed colors which have never before cohabited; used garish metallic paints extensively, braving the dangers of vulgarity; presented ungainly forms which insist on the integrity of their profiles.

He has employed a nervous, at times preposterous, flourish of line which coincides loudly and keeps his images in strict, nearly surface relationships. Finally, he has dared to centralize his image and come dangerously close to banality in his regular symmetry.

Ferren's theme is stated in the earliest painting on view. It is a

John Ferren
Red Vase

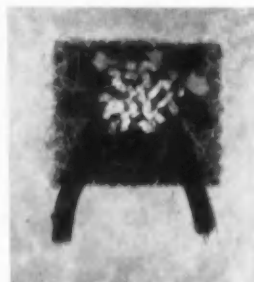


All photographs
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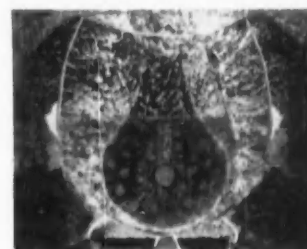
large, vertical painting of a vase, painted in resonant reds, browns and ochres, and placed centrally. Through the vessel, warm light from its surroundings reflects. The vase, or vessel, is Ferren's symbol. He has elected to return to the symbol within the painting rather than to use the summary of effects within the painting itself as symbol. He has allowed for the broadest possible associational range. Using the vessel to express many relationships, Ferren has been able to suggest the deeply rooted poetic identification of the vessel as

metaphor for life, the symbol of fulfillment, the form of existence, the harbinger of plenty, the ritual object, the microcosm. His persistent reference to the sphere evokes the "mandala," one of the oldest religious symbols deriving from the idea of the magic circle. In its fullness of form, the vessel has anthropomorphic associations, also brought into Ferren's paintings.

Although Ferren is not a mystic, he is a cosmopolitan painter and has been touched by many ideas in his time. Many will confuse the intensity of will evidenced in the works with mysticism. If it is mystic to be inquisitive about human life, about secret sources of creative energy, then Ferren may be called a mystic, for some of these paintings touch on interior, age old truths. His paintings are about life within life, about the seminal forces which project life. They are expressions of confidence in an underlying order in the universe. In their like-unto-like symmetry, they are like the geometers' alchemy.



The Sign




Blue Vase

In style, these paintings have natural affinities with Chinese, Persian, Byzantine, and Japanese paintings, and by association invoke the conception of the world of the Orient. It is a world of subtlety where empty spaces are as meaningful as full ones, where the mysteries of equal stress and central image are explored with philosophical intent. Energy, in this concept of the world, is manifest when contained and not distinguishable when released.

(Continued on Next Page)

Count Bernadotte



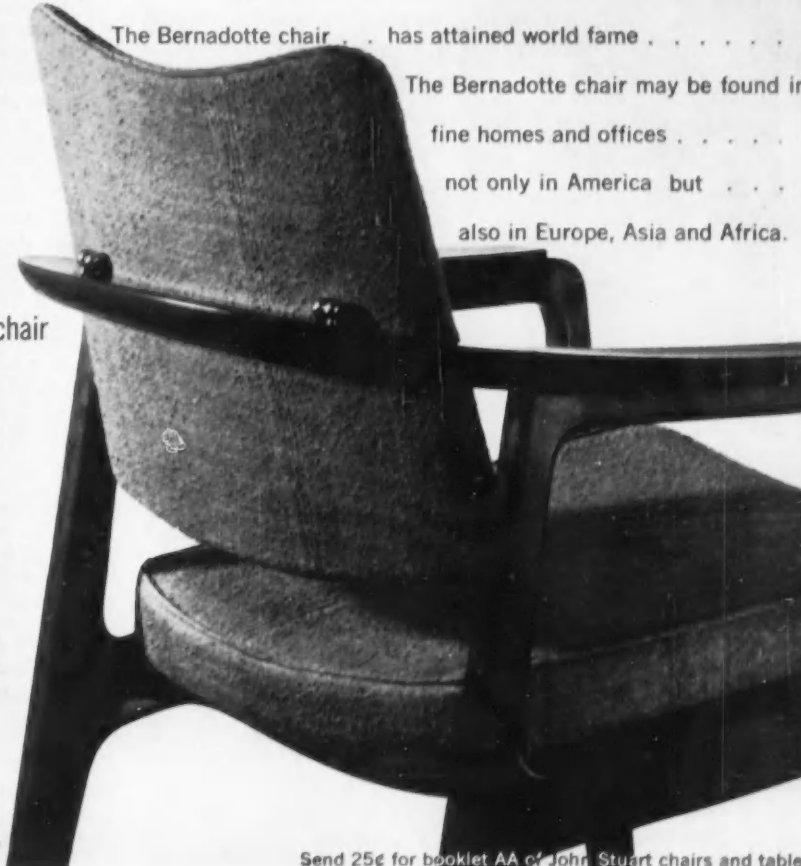
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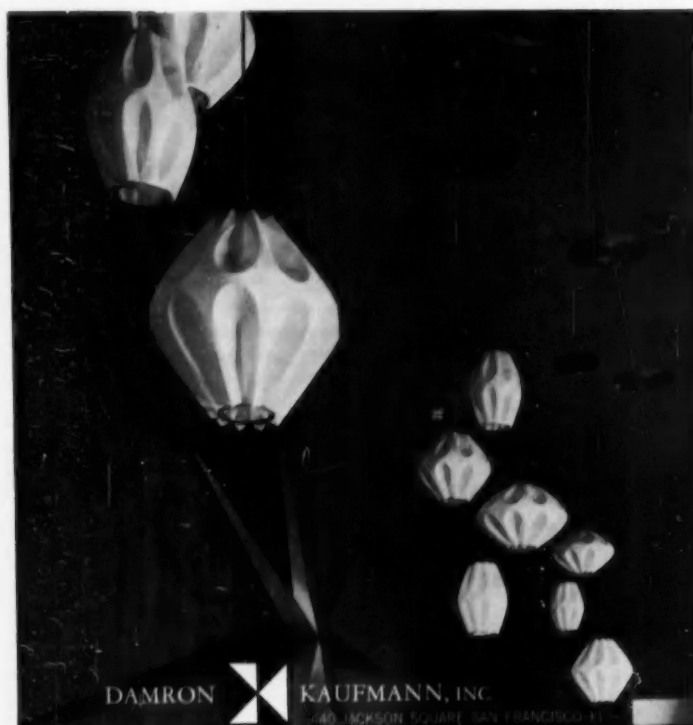
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With vase, cup, pitcher, chalice, Ferren explores the relationships between the abstractly static object and environment. An unnaturally still form can invoke immense psychological tension. (Imagine two poles with only light between. The eye wills them together. They remain apart and the eye must accommodate both the forms between them and the instinctive desire to pull them together). Ferren's preoccupation with the paradox of symmetry is summarized in the over-quoted but apt Blake verse:

Tyger, tyger burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry.

(Blake revised this verse, changing the word "could" to the word "dare").

The sphere and the rectangle are often juxtaposed in Ferren's paintings, the one checking the other. In one of the most striking paintings in the show, a great vase is separated by a fading green bar. A glorious red flower of sun springs from the center of the upper vase. Below, within the rounded contour, a rectangular form contains a spray of green and below that, an orange bar. This fiery crucible of life which moves upward is nevertheless contained by structures of horizontals and two sentinels (recessive lines covered with networks of silver) hold the painting in at either side.

The importance of Ferren's exhibition lies in the fact that he is concerned with one of the two constants of human experience (which are the sensation of flux and the ideal notion of stasis.) Our painters have already demonstrated their ability to project the sensuous experience of perpetual movement and the energy of life, the flux idea. Now we have Ferren who offers an order of idealism characterized by static symmetry.

It is unnerving to think that we have compressed art historical time so efficiently that the work of a man who died at the age of forty-four can be assessed only six months after his death. But in the case of Jackson Pollock, who played a definitive role in our art (and even in European art, giving back ten-fold what freedom he had initially borrowed) a great deal can already be postulated. We can speculate, for example, as to whether Pollock's contribution was catalytic, or polemic rather than esthetic. Was he, perhaps, a victim of 20th century distraction. Did he take refuge in the elaborate manner of his "drip" paintings to protest the indifference of the public. Was he, and perhaps the others of his generation, forced to call attention to his projection, and was his style a sensational means of recapturing the wandering spectator so entangled in television, cinema and other of our pseudo-cultural fillers. Did he, like the Futurists before him, wish to engulf his audience, to coerce them into the center of his universe where perhaps they would take thought.

The retrospective thoughtfully arranged by Sam Hunter presents Pollock with critical distance. Hunter has installed the exhibition so that viewers can see the step-by-step developments and at the same time, divine the essential problems, the constants of Pollock's career. To accompany the show, Hunter has written a restrained, sensitive essay in the catalogue which is precise in its phrasing, sympathetic in tone, and delicate in its insight into the character of the torment-ridden painter.

The show does not include the earliest expressionist paintings influenced by Thomas Benton, but begins with those paintings of the early 'Forties marked by Pollock's discovery of European art. Unlike many American painters of the time, Pollock was honest enough to admit his debt to Europe, using freely the lessons of Picasso, Miro, and, it would appear, Masson and the automatic surrealists. It is strange to note in this show that the impact of surrealist doctrine was undoubtedly the crucial influence in Pollock's career. From the surrealists he took the courage to throw out overt image and to find the symbols of his own temperament within the act of automatic drawing. But it was not only the symbol which Pollock discovered in surrealism. He found a new idea of space for the automatic surrealist had dispensed with Renaissance perspective and had developed a means quite distinct from Cubism as well. Early drawings by Masson consist of many forms which are disposed with equal emphasis on the surface of the picture plane. This equal stress is seen in an early drawing of Pollock's dated 1938 in which familiar surrealist figures (vegetal shapes, distorted members of the human body, etc.) are placed in a kind of all-over pattern. This equality of surface pattern becomes a characteristic in Pollock's work.

• Picasso who rarely abandoned the classical horizontal-vertical

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BOOKS

ROBERT WETTERAU

SOURCES OF ART NOUVEAU, by Stephan Tschudi Madsen (George Wittenborn, Inc., \$18.50).

This work is an exhaustive, formal analysis of the Art Nouveau style as it emerged, flourished and declined in applied arts and decoration in Western Europe from 1892 to 1902-3. As Art Nouveau rose along somewhat parallel lines in Great Britain, France, Holland, Belgium, Austria and Germany, the national characteristics are shown and the elements of the style are briefly, these: "Its main feature is an unusual emphasis upon the ornamental value of the line, a line of undulating movement and rhythmic force, often enhanced by a counter movement filled with tension." Its other features are asymmetry; the importance of the line in two-dimensional decoration; the closed form and ovoid shape in three-dimensional decoration; a fusing of surface with structure; synthesis; the use of pastel shades in interior decoration. During the latter half of the 19th century function was expressed through decoration. During the first half of the 20th century function was expressed through construction. The style had some little architectural significance and extended mainly to furniture design, pottery and metalwork. There was an international preoccupation with nature-form, and four national trends emerged: In Belgium there was an abstract and plastic concept of form; in Scotland the linear and symbolic aspects were important as exemplified by the interlaced dragon and serpent-shapes; the French were busy with plant life, using everything (root, stem and flower—later discarding the flower), leaving no tendril unturned; Austrian and German emphasis was upon the geometric and constructive. The author shows how the movement declined as rapidly as it appeared, becoming absorbed after 1903 by classicism and rationalism.

In order to place Art Nouveau in its proper context, Mr. Madsen gives an excellent historical background, studying its precursors in earlier 19th century, showing the reactions to historicism and the rejection of period styles. One sees the importance of the neo-Rococo and the Japanese influence; the contributions of the Gothic Revival; the Arts and Crafts Movement; the notable plasticity and form concept of the neo-Baroque; the use of iron; a fascinating chapter on the Pre-Raphaelite Movement; Symbolism-Synthetism and the reaction against naturalism.

In France, Art Nouveau had two schools, the Nancy and the Paris. Nancy, the old university town with its fascinating Quai Claude Lorrain, produced two furniture makers of note: Emile Gallé and Louis Majorelle. Flowers, Rococo asymmetry and literary inscriptions ("meuble parlant") were its important features. In Paris, the lighter and more abstract designs of Eugene Gaillard are outstanding for their harmony and grace. Paris had also the well-known Hector Guimard, designer of the Paris Métro and Le Castel Béanger, whose plastic and esthetic taffy-pulls in iron represent the style of Art Nouveau at its best.

Scotland, with the center of the Art Nouveau movement in Glasgow, had Charles Rennie Mackintosh, who utilized the egg or onion shape, the closed form, in conjunction with two-dimensional decoration, often in combination with geometric forms acting as decoration with less tension in the lines. The "whiplash" and relief in the French, in opposition to the stencil design and the restful controlled curves of the Scottish Art Nouveau, marked the essential differences in the two schools.

Belgium produced three important exponents of Art Nouveau: the architect, Victor Horta, furniture maker Serriurer-Bovy and Henry Van de Velde, with the trends of the three varying from the plastic to austere constructive. The Belgians, particularly Van de Velde, go completely abstract.

In Holland a kinship with the English Arts and Crafts Movement is seen in the furniture of H. P. Berlage and several others, whose work is concentrated on the constructive, rather than the decorative. Dijsselhof, Neiwenhuis and Colenbrander were other important designers and illustrators.

Austria had Adolf Loos and Hoffman whose work led to the Modern Movement with the use of geometric figures and the con-

(Continued on Next Page)

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BOOKS

(Continued from Page 11)

structive search. Of note is the similarity between Mackintosh and Hoffmann who arrived at solutions independently of each other.

The German Jugendstil was essentially floral, yet with ornamental transformation and symmetrically arranged shapes. From this group come Peter Behrens and others whose constructional strivings marked the end of the German Art Nouveau.

Mr. Madsen's book is definitive and especially well-documented, giving a broad picture of the period. Highly recommended.

SMALL COMMERCIAL BUILDINGS, by Richard W. Snibbe (Reinhold Publishing Corporation, \$13.50).

Richard Snibbe deplures the car-cluttered neon jungles that constitute our small town business sections and wages a strong campaign against the "Late Juke-Box Period" and the "canned plan." Choosing 100 anti-Juke-Box projects selected from four continents during the past fifteen years, his book becomes an inspiration to layman and architect alike, to raise design standards and induce beauty in commercial buildings. Each project is well presented pictorially, and each is accompanied by careful critical analysis. To be seen among the small business are well-designed nurseries, clinics, flower shops, offices, railroad stations, bars, gas stations, banks, and even a mortuary. One hopes that Mr. Snibbe's campaign succeeds and that his book receives wide and immediate circulation.

LADENGESTALTUNG: SHOP DESIGN, by Robert Gutmann and Alexander Koch (Verlagsanstalt Alexander Koch G. M. B. H., \$12.50).

With remarkable selectivity Messrs. Gutmann and Koch have chosen a group of designers and architects whose work is displayed in various types of supermarkets, clothing and shoe shops, travel bureaus, department stores, the Northland, Pala, and Bay Fair Shopping

Centers, showing solutions to problems in relationship to local conditions, with emphasis upon spacious planning and the integration of shop to street and community. 275 illustrations and 54 plans show noteworthy demonstrations of good design for successful merchandising, among them the work of Victor Gruen, Carlo Pagani, Ellis Somake, Giorgio Cavaglieri, Roberto Mango, Wormley and Crane, Gina and Sharp, Walter Geiger and others. Recommended.

CALIFORNIA HOUSES OF GORDON DRAKE, by Douglas Baylis and Joan Parry (Reinhold Publishing Corporation, \$6.50).

An appreciation of the work of a devoted young architect who died at the age of thirty-four, an architect whose aim it was to design decent houses for people on low budgets, and whose light, airy, rhythmical dwellings are distinguished by understatement and beautifully contrived modular construction. Gordon Drake designed some sixty residences and only a few of these were built, yet the 100 illustrations of these houses in Los Angeles, Carmel and San Francisco show a rare honesty and excellence of design. There are notes of tribute by George A. Sanderson, Carl Troedson, Harwell Hamilton Harris and Walter Doty.

AMERICAN PAINTING TODAY, by Nathaniel Pousette-Dart (Hastings House, Publishers, \$8.50).

A cross-section of contemporary American painting, prefaced by a resumé of developments and influences, designed to show what is going on in the American art world. Fourteen directors of Museums have selected 155 examples, avoiding the usual provincial groupings so prevalent in our publications. Interspersed with the selected works are credos and aphorisms by the painters, ranging from the eloquent to the tongue-tied. The illustrations in many cases are so reduced in size that they seem mere designs. The book is an honest attempt, but it does not quite come off.

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Nothing could be more evident than the fact—explicit in the columns of every popular newspaper—that if the people of the world are to learn to live together in peace they need to know one another better. As matters stand, each of us has oversimplified, stereotyped concepts of other peoples. These concepts are usually erroneous, out of date and, all too frequently, negative in character. This is not the kind of material with which to build mutual understanding and tolerance. If people are to get along together in peaceful cooperation, our stale, distorted images of others need to be replaced by more accurate views. Progress from national stereotypes to international understanding is one of the fundamental conditions of modern life.

Children in particular need to be the focus of attention; their education and personal development should be free of prejudiced misinformation about their fellows in other parts of the world. A hundred years ago it was relatively unimportant (though never negligible) that dietary quaintnesses—the French living chiefly on frogs, the Chinese on birds' nests, the British on beef, the Germans on beer—and similar mistaken irrelevancies formed a large part of a child's knowledge of other countries. At that time the world was wide, and relatively safe. It has now become a small, and more dangerous neighborhood. If the children of the future are to become citizens in the best sense, they have to know other peoples not as creatures of a different species but as they really are.

The question has often been raised as to whether national stereotypes play any important part in international relations. For example, the American stereotype of the Germans before World War I, and even between the two world wars, was a relatively favorable one and yet this fact did not prevent the outbreak of hostilities between Germany and the United States. On the other hand, the American stereotype of the Turks was for many years rather unfavorable

and unflattering, yet the relations between these two countries since World War I have remained free of hostility. Granting all this, we still have no right to draw the inference that stereotypes are unimportant.

At the most, we can say that they do not by themselves alone determine whether or not war will occur. It is not only possible, but even highly probable, that unfavorable stereotypes concerning a particular nation constitute a fertile soil in which hostility may be more easily developed, although the specific outbreaks may be precipitated by other factors.

It might be argued with considerable plausibility that the opinions held by Hitler concerning the fighting qualities and the powers of resistance of the Russians and the British were in part responsible for his decision to run the risk of fighting on two fronts.

A good case might be made for the view that if Hitler had recognized the real qualities of his enemies, instead of being misled by false and inadequate stereotypes, he might have made very different decisions, and the whole course of history might have been affected thereby. This analysis is admittedly speculative but it is sufficiently plausible to be used as an argument in favor of the notion that the existence of such stereotypes may play an important part in determining acts which lead to, or away from war.

Demagogues and dictators have shown their awareness of this fact. As a consequence they have manipulated existing stereotypes in order to whip up war fever, or they have used oratory and the mass media to develop stereotypes which would facilitate warlike preparations against an alleged enemy.

Unesco recognizes the fundamental importance of stereotypes in international relations. Since 1949 it has undertaken a series of investigations and studies as part of a direct attack on the problems of both national and racial stereotypes.

UNESCO COURIER

OFFICE BUILDING

DESIGNED BY DON KNORR & ASSOCIATES

The problem of this manufacturing company was to provide a flexible structure to accommodate an extremely rapid business growth. The steel-framed structure proved its flexibility long before the building was completed. The original program called for a one story building of approximately 4,000 square feet with the structural members designed to take a second story at a future date. Before the working drawings were finished the company had already outgrown the one story plan—the decision was made to include the second floor as an open loft area. Before construction was completed the partitions on the first floor had to be revised to satisfy a more complex management organization and the entire second floor was partitioned for new divisions of the company.

The 8" WF steel bents were designed for a 16' bay and the fenestration detailed to allow partitions to attach at points enabling a flexibility of room sizes of 10'00", 12'00" and 16'00". 10 x 12 was set as the minimum size for a comfortable one-man office and if necessary to accommodate two desks. The executive offices all face out to a garden patio and have access through sliding glass doors.

Both floors have a concrete slab—radiant heated. The second floor slab poured on Robertson steel decking is exposed below as is the same steel decking on the roof. Exterior solid walls are 8" concrete block and all interior partitions are non-bearing stud framed horizontally to provide nailing for the hemlock 1 x 4 T & G vertical siding.

The completed 8,000 sq. ft. building, less landscaping, and design fees, including, however, all of the many necessary revisions and changes during construction, cost only slightly over \$10.00 per square foot.



CONSULTING ENGINEER
JOHN E. BROWN
ANNE KNORR
INTERIOR PLANNING



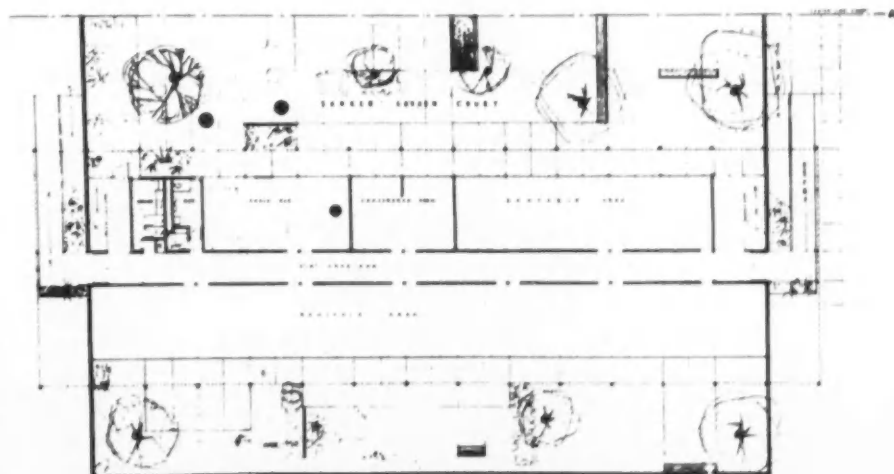
PROFESSIONAL BUILDING

LOCATION: Stanford University Campus in a newly developed professional administrative area, surrounded by the heavily wooded campus and foothills.

PROBLEM: To design a profitable professional building on relatively expensive land, conform to severe setback requirements, high parking ratio and height limitations.

To conform to all of the above requirements and provide the maximum rentable area, the three-story building was designed with the lower level or garden floor being down below grade $4\frac{1}{2}$ feet. The entire area between the two identical units and 20 feet beyond on the opposite sides is excavated providing the lower rentable areas with a pleasant floor level garden vista. This accomplished multiple purposes. It conformed to height restriction. Vertical circulation was minimized and eliminated necessity of elevators (however, provisions have been made to accommodate elevators if desired in future). Under local building codes this is classified as a two-story building with a basement, thereby allowing the use of an exposed steel structural frame. It achieves an esthetic factor—the approach to the building looks down upon sunken terraces, garden and pools.

STRUCTURE: Two identical three-story units of 24,000 sq. feet each—180' x 56' steel structural frame—floor construction laminated 2 x 4 surfaced on edges only. The rough surface will be the finished textured ceiling below. $2\frac{1}{2}$ " of concrete is poured over the lamination to take the electrical and telephone ducts. The 180-foot sides of the buildings face north and south—the floor-to-ceiling fixed glass on the south exposure has a 7 foot overhang. The corridor ceiling is furred down to seven feet accommodating the air conditioning and heating ducts. The lighting layout, electrical and telephone outlets and the interior partitions are all designed to offer the maximum of flexibility of working space for multiple types of tenants.



STARKS JOZENS AND
NACHT, ARCHITECTS

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MEANS AND MEANINGS: ADJA YUNKERS

Occasionally, from the stark eminence of current American painting, some of us glance down to the meadows of what art schools still call the 'minor media.' What we see there is depressing and encourages feelings perhaps best described as nostalgic. Let me make clear at once that I have no complaint to make of present painting. On the contrary, it seems to me that the recent directions in the United States are probably the most vital in the world today. The nostalgia is hardly for the art of a former period (quite the opposite!), but for an attitude toward the general *craft of art* that seems to have been present in all periods since at least the Renaissance, but curiously lacking in our own. I am referring to the ideal of the 'complete artist.'

While increasing complexity of knowledge has made the world and particularly the United States aware of the need for specialization, I cannot help but regret the present scarcity of the Grand Manner Artist—the painter of genius who turns his attention to the several media within his general field of interest. Although there has been talk of the current revival of the graphic processes, I am aware of only three already important younger artists who have concerned themselves with printmaking on anything near the scale of their oil painting. A similar situation exists in collage, where the technique is mainly utilized to resolve certain mechanical problems or to produce salable decorative objects (I except Marca-Relli, who, while attacking the medium seriously, does so at the expense of all others). Drawing and watercolor, too, have for the most part assumed the secondary function of *maquette* for the more 'respectable' oil—or at least so it seems in the generation that has achieved its aesthetic maturity during the past decade.

While this may make for an era of remarkable painting—as, indeed, it is proving itself to be; I need only cite the most familiar names: Still, Pollock, Rothko, deKooning, Hofmann, Kline, Motherwell, Gott-

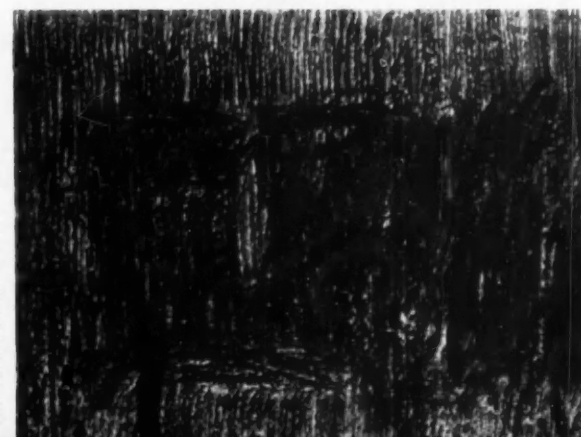
lieb—it is likely to mean an age of famine in the related media. The varieties of pleasure we receive from gouaches, watercolors, etchings, woodcuts, lithographs, pastels, pencil, ink, and crayon drawings are different in kind not in intensity, from those we receive from oil painting. It is difficult to imagine the *oeuvre* of Dürer or Munch without woodcuts, that of Matisse or Picasso without drawings, that of Degas without pastels. Curiously, it is in the latter medium—formerly a much neglected one in our time—that the first major step has been taken.

I am referring specifically to the recent work of Adja Yunkers. If any artist of the middle generation is entitled to the term 'international' it is Yunkers. Russian-born, and occasional resident in Germany, France, Italy, Sweden, Cuba, Mexico, and now New York, he has, above his more localized colleagues, gained the 'whole man' attitude toward art. His philosophy of media is utterly logical: all aspects of a complex vision must be regarded in order to achieve its complete satisfaction; in no single medium is it possible to perfectly achieve that total vision; therefore, it is only reasonable that the artist focus his attention on that which offers him the fullest satisfaction for each specific projection with which he is concerned.

As a consequence, Yunkers has earned an enviable reputation among his peers as a 'complete artist.' It would be a mistake to think of him as simply a clever artisan—the very word artist implies a total perception, a *modus vivendi*, quite apart from that of the more socially oriented artisan—or even as an enormously versatile artist; in his conception of the processes of art, versatility has no meaning. Each effort in a distinct medium is prompted by the uniqueness of its compulsion. Thus he can turn from oil to gravure to drawing to pastel with equal freedom and equal necessity. His total *oeuvre* is related by sensibility, not by manner—which is, I suppose, the real meaning of 'style.'

"Landscape"; Pastel, November 1, 1956
Collection Rose Fried, New York

"Landscape"; Charcoal Drawing, 1956 Collection Donald Blinken



PHOTOGRAPH BY RUDOLPH BURKHARDT



Sketch for Landscape; Pastel, October 22, 1956

"The Painter and his Model"; Oil, 1956 Collection Louis Carré, Paris, France

The works themselves, presently exhibited at the Rose Fried Gallery on East 68th Street, are fairly sizable essays in pastel. Although abstract in conception, at least four of them depart from nature (in the sense that they suggest landscape, plant, and mineral forms). The earliest of the group, 'Homage to Philip Guston,' is an Abstract Impressionist piece based on Guston's recent palette and Monet-like surfaces. It is a sensitive, but unnerving tribute which both acknowledges and transcends its source. Guston's lyricism, occasionally fulsome, is tautened, rendered steel-strong under its rose-misted surface. In the slightly later red composition (the series is not titled, but dated), the theme becomes a tenuous counterpoise between tension and relaxation. With nearly a monochrome palette (if palette is the word for pastels), Yunkers splits his composition vertically into nearly equal areas of red, that on the right organic and flowing, that on the left tightly constricted. The tension which vibrates between the two—separated by a receding barrier of warm black—is equilateral and strangely disquieting.

The theme of tension is developed further in '11-25-56', with its complementary off-reds and greens, this time with the high drama of a desert landscape. The self-enclosed reds are earth-toned and massive like a New Mexico *mesa*; the sour green forms are organic and free, but twisted and deformed—perhaps expressive of tough, dry, desert vegetation. The idea has reached its peak of conceptual development here in the absoluteness of the balance between tension and freedom, between evenly matched complementaries struggling for ascendance within the rectangle. While the picture is dramatic, it is also ambiguous, with that ambiguity that implies broader meaning.

In two landscape-like compositions, 1,2 Yunkers has used his colors as densely and complexly as oil, at the same time maintaining a freshness that literally sparkles across the surface of his paper. Indeed, even watercolor seldom achieves comparable delicacy. It is in these

that he comes closest to Degas, his only rival in the medium. Not the Degas of controlled interiors and aniline color harmonies, but the Degas of almost impossible transparencies, of yellows shimmering through greens, and silver reflecting rose. What distinguishes the two most sharply is the means by which the chalk is handled; while Degas used his stick as if it were pencil or crayon, Yunkers attacks his surface with the broad edge, working his color into the texture of his paper, bringing lights from underneath. The distinction is significant in view of the nature of the material.

In the most recent (and ambitious) of the pictures, there is an important development in both technique and conception. The predominantly red '11-29-56' is concerned with submerged structure (strength approximating violence), beneath warm, encompassing atmosphere. The matte reds that unfold gently across the rectangle yield in an instant to strong, off-black tensions, almost, but never quite, breaking through the surface calm. As quickly, these tensions disappear into the comfortable security of pleasant haze. One leaves such a picture with the disturbing conviction that his eyes have perceived some mysterious truth to which his mind has not yet reconciled itself.

By this point in the century we are quite accustomed to paintings that cling to the surface of the picture plane and to the narrow space they define with a sudden stroke or thrust. We are quite prepared to revise our notions of the place of projecting and receding masses and of the function of composition. Occasionally, an artist will appear who can astonish us as if with a fresh glimpse of reality. With his masses of surface color, broken suddenly into fragments of depth, seemingly at rest in space like northern lights, Yunkers proves himself such an artist. He proves something else, as well: that there is no such thing as minor media—only minor talents. **KENNETH B. SAWYER**

*"Hot and Cold"; Pastel, November 7, 1956
Dore Ashton-Yunkers collection*

"Ostia Antica"; Monotype, 1955, Rome



PHOTOGRAPHS BY PETER A. JULEY & SON

The works of Adja Yunkers will be shown at the Rose Fried Gallery, New York, from March 18 to April 6, 1957.

1.

GARDEN APARTMENTS

A four-unit apartment building: each unit containing two bedrooms, either garden or balcony area, to be approximately 800 square feet in size.

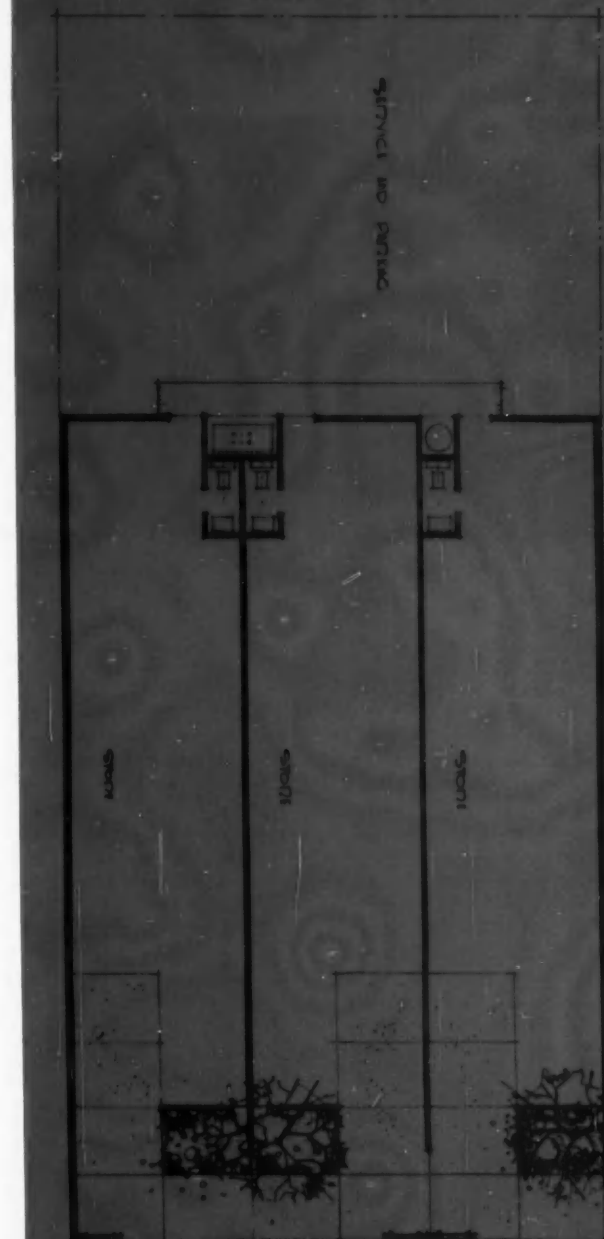
Basic materials will include: natural redwood siding, plywood panels, glass and plaster. Because of its economy over other systems a simple wood frame structure was chosen.

SITE: A typical city lot 45 x 145, level; a paved alley forms the rear border of the site.

SOLUTION: The living-dining areas open onto individual garden terraces or balconies. The kitchens are near these outdoor areas to facilitate outdoor dining. There is ample storage off living-dining areas and kitchens.

Sanitary facilities are compartmented for maximum convenience. Bedrooms on the first level open onto private garden areas which form visual extensions of the rooms. The individual utilities are centrally located and accessible from outside. A four-car garage and common laundry area border the rear alley. A landscaped brick paved entry way leads from the street to each apartment. First story floor construction is of concrete slab, the second is of wood joists and the roof is insulated and covered with pea gravel.

The floors are of cork and asphalt tile. Steel sliding sash is used throughout. The interior walls are natural redwood and plaster. The ceiling will be Douglas Fir. The kitchens will contain Thermador electrical installations.



2.

SMALL SHOPS

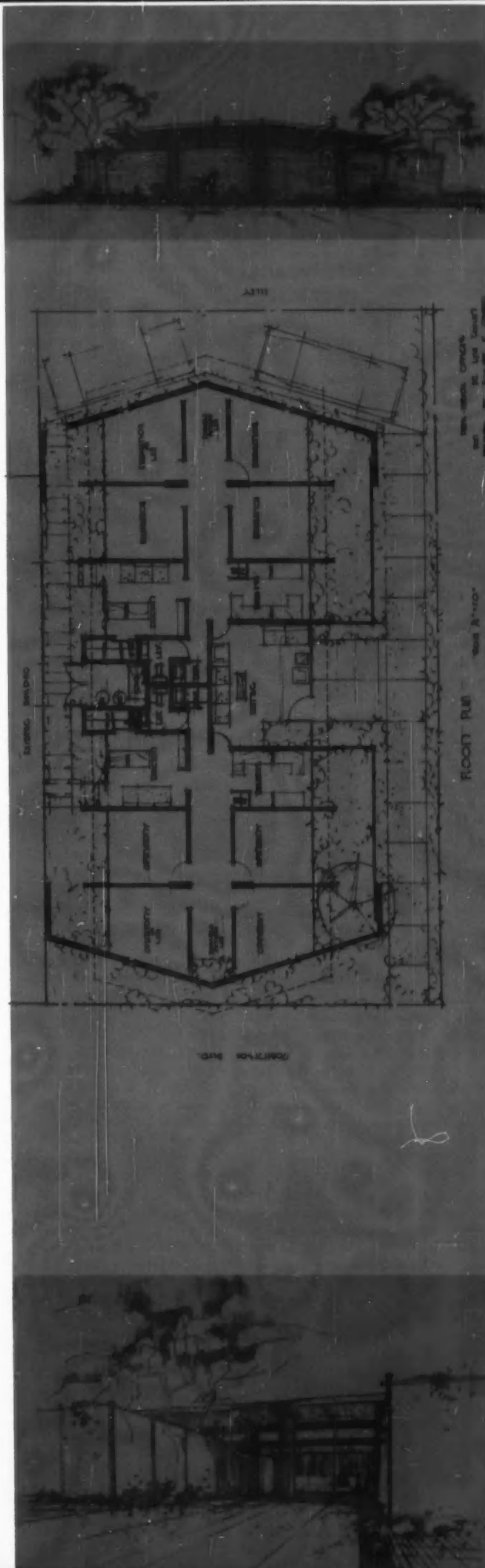
A 3-unit shop building, each unit to be approximately 1000 square feet; Basic materials to be brick, steel, plaster and glass.

SITE: A typical city lot off a main street 50 x 110, level, a paved alley adjoins the rear property line. There are one story commercial structures on each side.

SOLUTION: The solution was based on the basic needs of the stores, the builder's budget and code requirements.

While all other buildings in this area are built to the sidewalk, this structure will be set back 12 feet allowing a landscaped transitional space. A portion of this area will be paved in pebbled concrete, the remaining section to be filled with ground cover plants and three shade trees. The critics of devoting the frontage for this purpose might say that the space is being wasted; however, the designers feel that such a space would tend to draw customers as well as enhancing the space. The rear area would be devoted to service and parking.

The structure will be built on concrete slab. The wall materials will include brick fire walls on each side, white stucco and dry wall. The roof structure will be of steel bar joists spanning 16 feet. Steel decking would be the ceiling material topped with insulation and flat composition roof. Sash will include louvred glass windows and hinged steel-framed glass doors.



3 PROJECTS

BY ROBERT ROGAFF AND
FEREYDOON GHAFARI

MEDICAL-DENTAL OFFICES

A two-unit medical-dental structure. The dental unit is to include three operatories, one laboratory, a business office, doctor's office with private entry and separate lavatory and darkroom facilities. The medical unit must have three examination rooms, laboratory, a business office, doctor's office also with private access, and its own laboratory and darkroom. The two units share a common waiting area. Each unit is approximately 1000 square feet in size.

Basic materials will include: masonry, dry wall redwood siding, clear and colored glass on exterior and interior walls, acoustical plaster in ceiling. Floors will be of rubber tile inside building with exception of the waiting area which will be brick. Fiberglass screens and pebbled concrete walkway will be used outside. Structural system will be a combination of post and beam and standard stud wall construction.

SITE: A typical lot off a main street, 50x85, level, ~

SOLUTION: The solution was based on the program set down by the doctors, their budget and code requirements.

The clinic is oriented north and south, however, light for working purposes will be supplied by built in fluorescent fixtures and special lighting equipments. The mechanical equipment; heating, air-conditioning, compressor, water heater and other utilities are centralized in an accessible position. The entry is off the main street to give the waiting area comparative privacy while still affording a pleasant outlook.

Each interior space looks into a small screened garden area thus visually enlarging the room as well as contributing a pleasant view. Sash includes louvred glass windows, two Arcadia sliding units, and one wood slab door.

Exterior color scheme includes red brick, yellow tinted glass, and white Fiberglass screens with black-brown trim. Interior colors are black-brown beams, natural redwood and white yellow, violet and blue dry wall vertical elements. The acoustical plaster ceiling is painted light sand. Floor construction will be of concrete slab. The insulated roof will be composition covered by pea gravel.

SOME

The questions about design I would like to ask are, I hope, not philosophical in the sense that they are of interest only to philosophers. I would prefer to think that they are philosophical because they are fundamental and inescapable questions which anyone who is interested in design must face. Let me say at once that I do not know the answers to them. I do not understand the nature and meaning of design well enough to find the answers or, given competing answers, to judge where the truth lies. I look to you who have such understanding for the right answers and for the reasons why they are true.

The questions themselves, of course, rest upon some understanding of education and of art. As a philosopher who has long been concerned with both subjects, I think I have enough understanding of the purpose and kinds of education and of the purpose and kinds of art to make clear why I ask what kind of art design is, what purpose it has, and what kind of education you have in mind when you propose to discuss the relation of education and design.

Let me begin with a basic distinction in the kinds of education and proceed to an equally basic and closely related distinction in the kinds of art. My questions about design will emerge from these distinctions. The clarity of the questions will depend on the clarity of the distinctions.

The most fundamental distinction in the sphere of education or learning, in school and out, turns on the purpose for which anyone learns anything. If the learning is for the sake of leisure, it is liberal. If it is for the sake of labor, in the sense of work productive of the means of subsistence, or even of the comforts and conveniences of life, then it is *not* liberal. I say "*not* liberal" rather than "vocational" or "technical," because some of the arts for which technical training is needed belong to the pursuits of leisure, and some of the professions for which men must be vocationally educated are creative of goods that enrich the mind and spirit of man rather than productive of things that serve the needs of comforts of his body. To name the kind of education which is *not* liberal because it is concerned with the production of such serviceable things, the designation which seems to me most apt, though it is likely to be misunderstood, is "servile." Anything which is a means to an end is

PHILOSOPHICAL

useful. Both liberal and servile education are, therefore, useful; but they differ in the ends at which they aim, and the uses to which they are put.

While it is not possible for men to live well unless they have the means of subsistence, it is quite possible for men to live, in the sense of subsisting, without living well. By living well as opposed to merely living, I do not mean having a plentiful supply of the means of subsistence as opposed to a meagre amount. It is quite possible and, unfortunately, all too easy for men not to live well with superabundant wealth. King Midas with all his gold lived no better than the poorest beggar in his court. The opposite is also true. The mendicant St. Francis lived very well indeed on very meagre means. So did Socrates. Living well involves all the activities of human life which are concerned with the creation and enjoyment of those goods that enrich the spirit of man and enhance human civilization or culture. They are the goods of leisure, that portion of man's time which is free from the biological necessity of servile work to provide the means of subsistence, and of sleep and play to remove the fatigues of toil.

Hence when I distinguish between liberal and servile education by reference to leisure and labor, I am saying that one kind of training aims at helping men to live well, and the other at helping them to earn a living. It must be remembered that we are here differentiating one kind of learning from another in terms of its purpose, not in terms of the content or subject-matter of what is being learned. Though music, logic, and physics are traditionally regarded as liberal arts and sciences, and have for centuries been part of the content of liberal education, it is possible to study them solely for the illiberal purpose of earning a living. Anything can be put to a servile use. A sonata by Mozart can be used to put the baby to sleep, and a painting by Raphael to conceal a hiding place for bonds or jewels. On the other hand, carpentry, masonry, and the other skills involved in house-building and furniture-making have usually been practiced as servile arts and have traditionally been excluded from the curriculum of liberal education. Yet it is also possible to learn carpentry and related skills for the wholly liberal purpose of creating and enjoying some value that is in excess of any need for shelter or physical

MORTIMER J. ADLER

comfort. A Sheraton table can be placed on a platform, like a statue on a pedestal, for exhibition and with ropes around it to prevent anyone from sitting down to use it; the Parthenon no longer provides shelter for religious worship, but it can still be looked at with spiritual profit.

Nevertheless, as I shall try to show in a moment, there is good reason why certain arts, traditionally classified as liberal, are normally and properly the content of liberal education, even though they can always be misused for servile purposes. The same reason explains why other arts or skills are normally and properly excluded from liberal education, even though their products sometimes escape being consumed for the needs or conveniences of living and exist to be enjoyed for the pleasure they contribute to life. But before I divide the arts into those which are essentially liberal and those which are primarily servile, let me ask my first question about design.

QUESTIONS

What kind of education do you have in mind when you come here to consider the relation of education and design? Looked at one way, that question is too easy: in fact, it is hardly a question at all if all that is meant by "education" is the study of the principles and the acquirement of the skills of design. Let me, therefore, rephrase the question in the following way. Do you think that design should be a part of truly liberal education or do you think that training in design is primarily servile in its purpose?

I realize that you cannot answer this question without first answering a more basic question about the nature of design itself, as an art or skill and as a vocation or profession. I could ask that question at once if I could suppose that you regarded poetry, music, and painting, or logic, physics, and ethics as essentially liberal subjects which men should study for the uses of leisure or for the sake of living well, and that you looked upon carpentry, cooking, and dress-making, or engineering, architecture, and ballistics as servile arts which men should study only for the sake of providing themselves and other men with the means of subsistence, together with the comforts and conveniences of life. But I know that I dare not suppose that the division of the arts into liberal and servile is generally clear, or that there is no doubt in anyone's mind about the

group to which a particular art belongs; so the question about design cannot be so easily put.

The very mention of architecture, for example, raises all the difficulties which must be faced. Throughout the philosophy of art, the question has been debated whether architecture is a servile art like farming and shoe-making, a liberal art like sculpture and painting, or somehow a mixture of both kinds of art. Those who hold that it is a mixture of both kinds of art, and this is the predominant view, usually defend their position in the following way.

They admit that architecture is not a purely liberal art, because the intention of the building or designer of buildings is certainly to provide men with the shelter they need biologically, just as they need food and clothing and all the other implements of their physical existence. On the other hand, they insist that it need not be a purely servile art, for the architect as masterbuilder, employing the auxiliary arts of sculpture and painting as well as all the engineering skills and building crafts, can have an intention beyond that of biological utility. He can try to make a beautiful as well as a serviceable building; he can design it and adorn or embellish it in ways that do not make it more serviceable, but only more beautiful. And even if he is a modern architect, who lets function wholly dictate form, he may still be engaged in producing a form or structure enjoyable to contemplate over and above something functional to be lived in or worked in.

If it is true, for the reasons just given, that architecture is a liberal as well as a servile art, then those same reasons make it possible for all servile arts to be both. As a matter of historic fact, this possibility begins to be realized as soon as men are able to rise above the most primitive conditions of human life in which all their skills go to providing the bare necessities. Once they rise above this level, they start to adorn or embellish their houses, furniture, clothing, pottery, weapons, chariots, boats, and all the other serviceable things they produce. To whatever extent and in whatever manner they design the things they make not only for the sake of rendering them serviceable, but also to enhance them with some biologically useless value, they would appear, like the architect, to be combining the motives of servile and liberal art.

(Continued on Page 33)

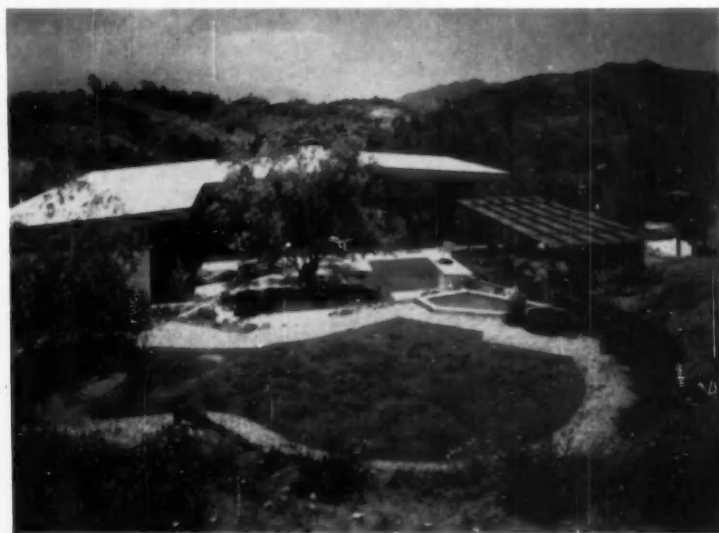
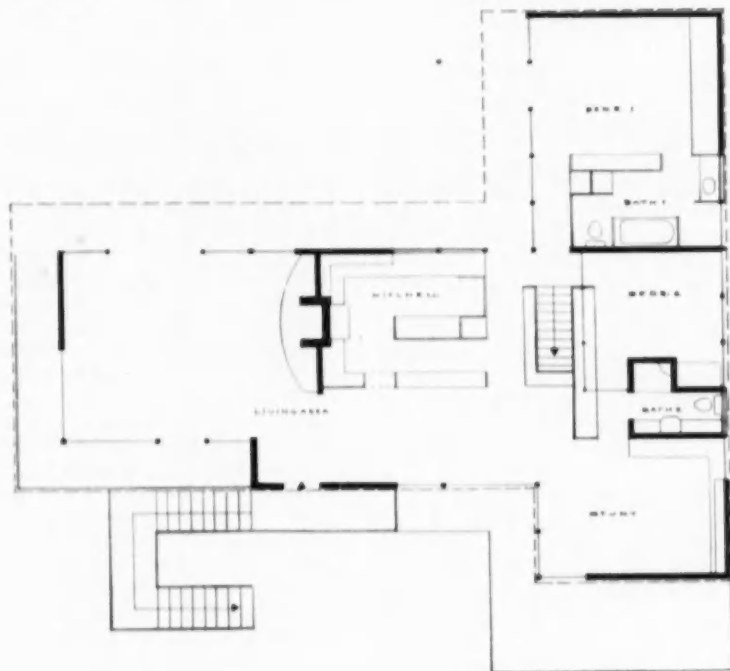
ABOUT DESIGN

HOUSE BY GRETA GROSSMAN

The site is half an acre in a rolling hills area, the view is toward the mountains. The house consists of a living-kitchen area, study and two bedrooms with baths. Seven-foot closets and cabinets are used as partitions, either open above or enclosed with glass. The walls are covered with either fluted 1" x 6" Douglas Fir boards or plaster; the ceiling is open beam construction with 2" x 6" TG Douglas Fir; all cabinets throughout the house are of selected gum; the floor is cork.

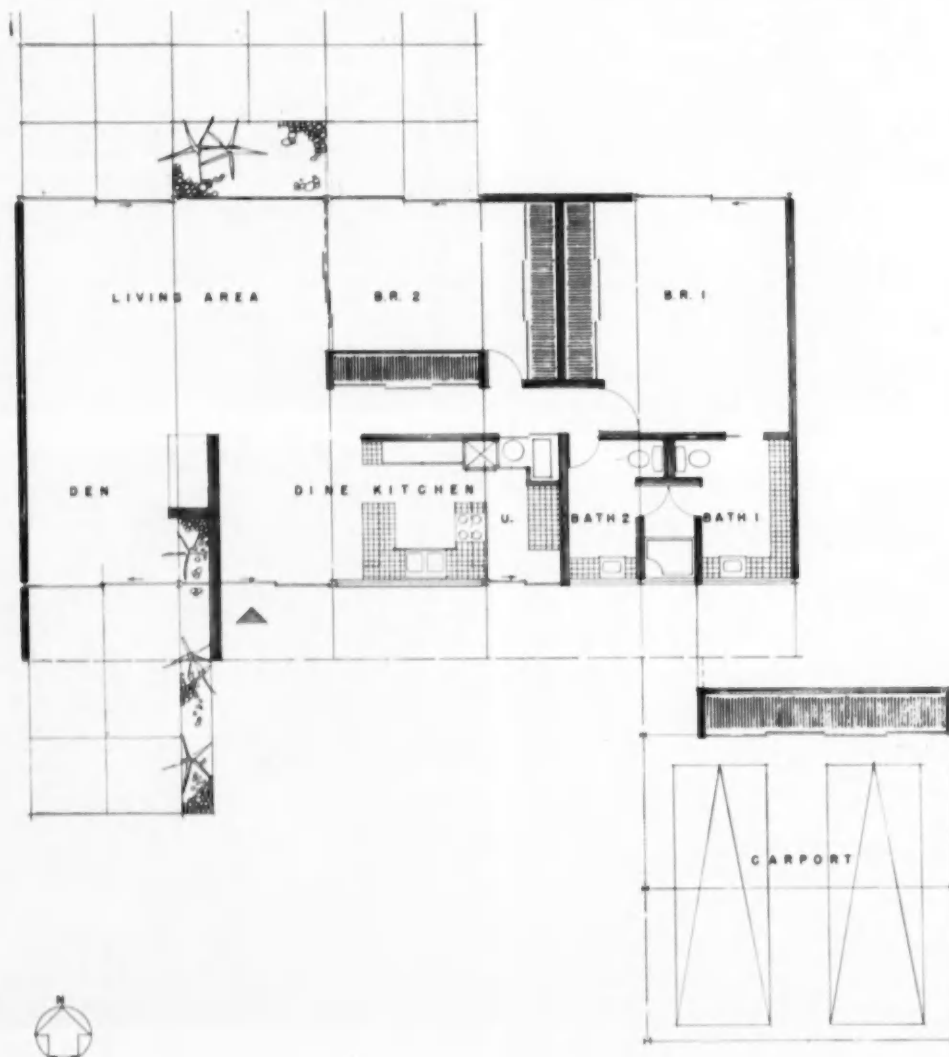
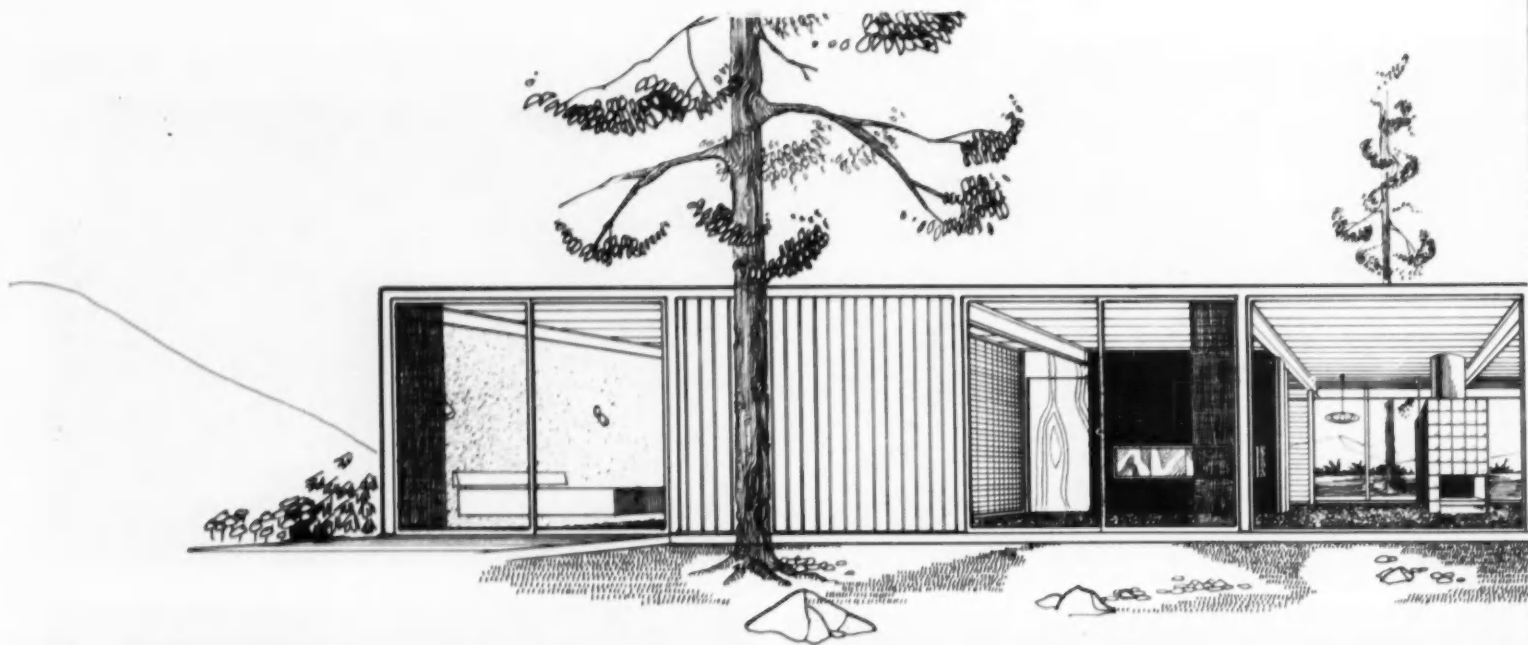
The front entrance is reached by an outside staircase from the driveway. The carport, service yard and laundry room are on the driveway level with the stairs leading directly up to the kitchen and bedrooms, where a garden has been placed between the living-kitchen area and the master bedroom. The house was planned for easy upkeep for a busy couple. Great emphasis has been placed upon orientation toward the view. Full use of glass on all sides of the living area assures a full panorama of the mountains.

The house recently received an award from the Fine Hardwood Association.



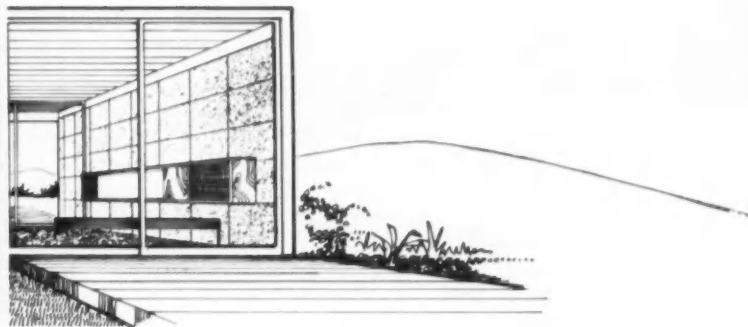
LANDSCAPING: ECKBO, ROYSTON AND WILLIAMS
INTERIORS: WILLIAM R. KIERNAN





LOW-COST PRODUCTION HOUSE

BY PIERRE KOENIG

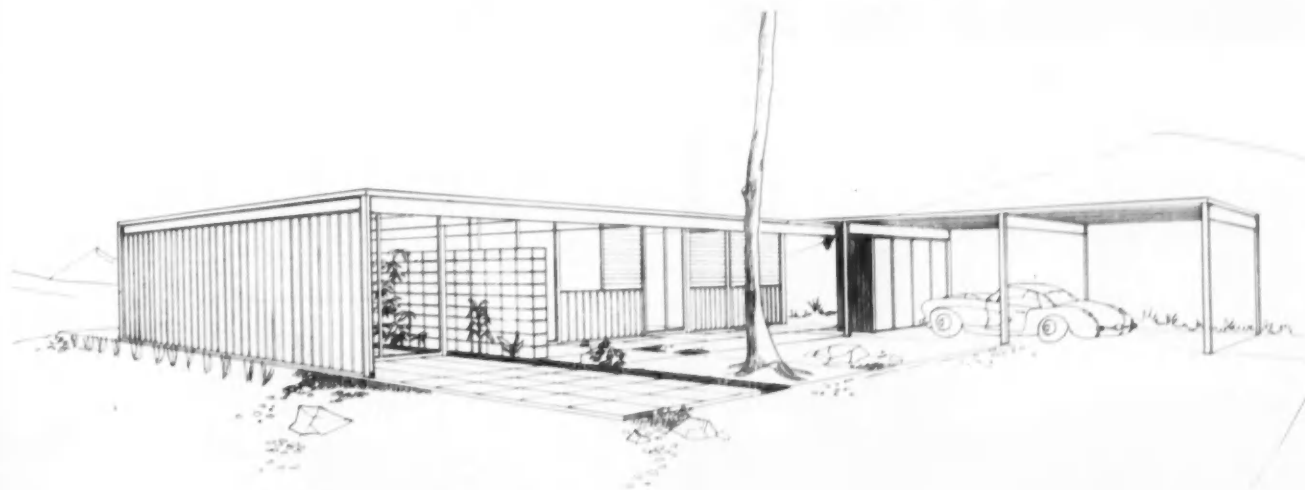


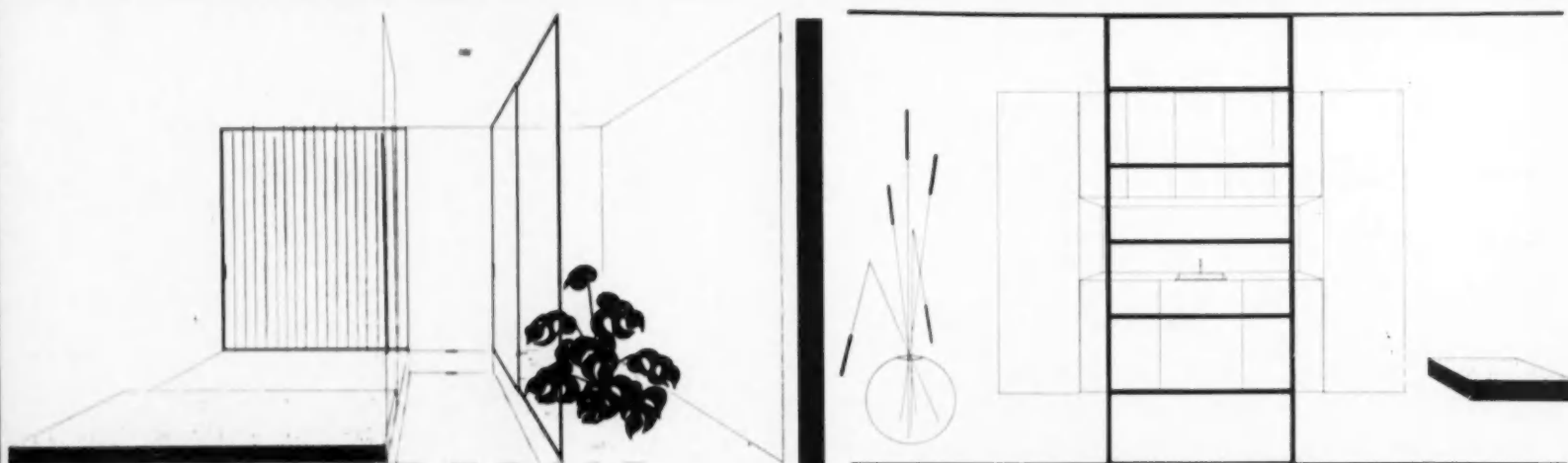
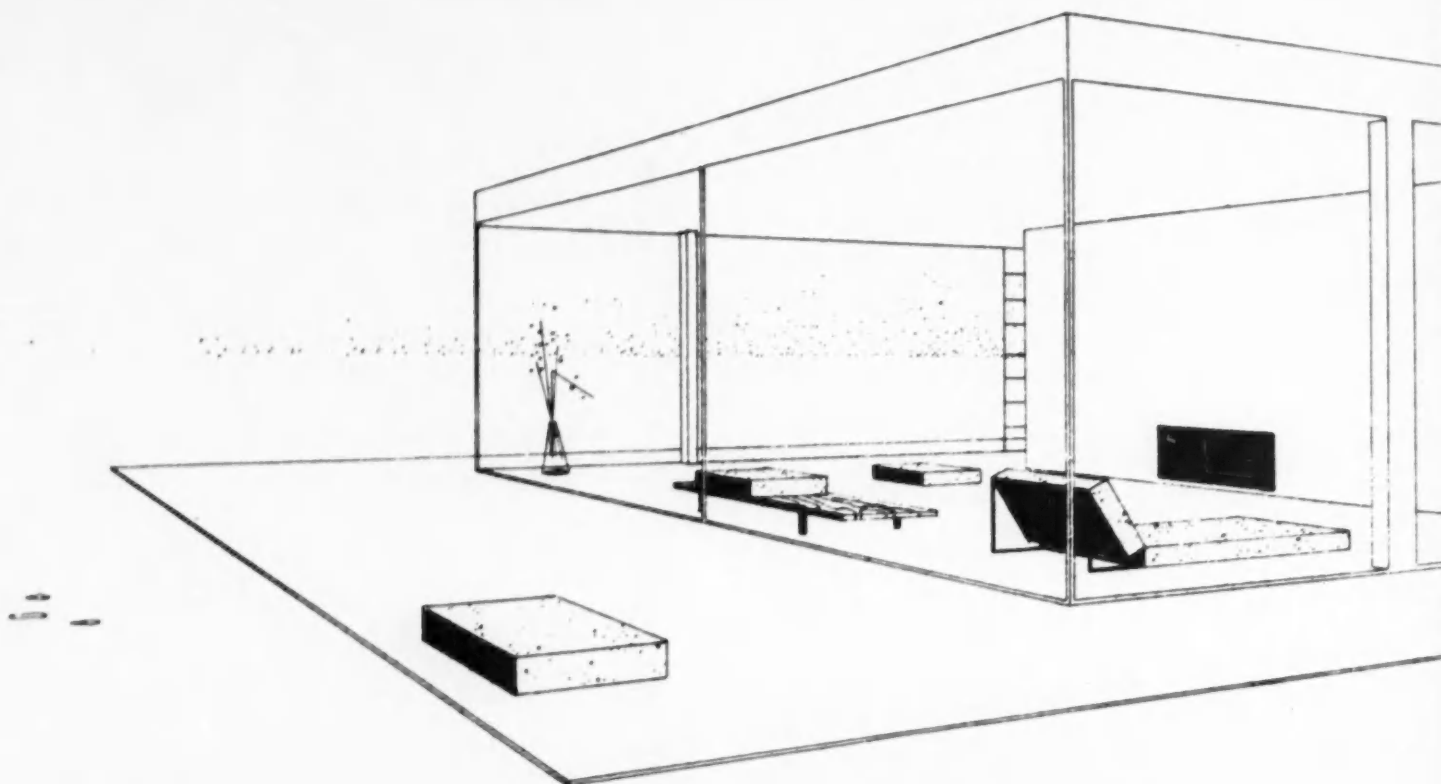
This model contains 1250 sq. ft. of inside living space, 442 sq. ft. of carport and outside storage and a five-foot overhang on the south elevation. The 10" steel beams span 25 feet and are supported by 4 WF columns. The entire interior is free space to allow for variations in floor plans without change of the steel frame or roof. To combat today's high cost of building and to produce a competitive house with features not ordinarily found in mass-produced houses, every up-to-date building method will be used. The exposed steel frame will be shop-fabricated and assembled on the site. The exposed steel roof deck will be used in stock lengths to avoid cutting and fitting. Sliding steel doors will be sent to the job immediately after all openings are double checked for dimension to insure rapid on-the-site installation. All louvered and fixed glass windows will be fabricated into only two units and brought to the job with jambs, sills, and mullions integral. Spray painting will be used on all large areas.

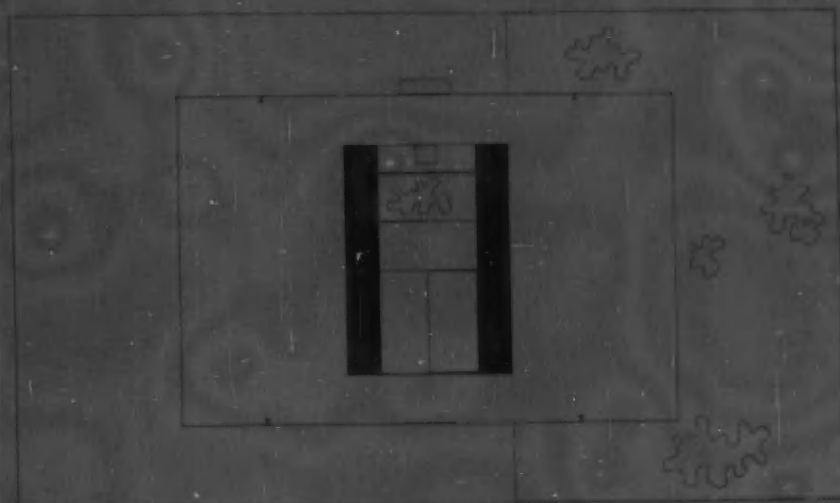
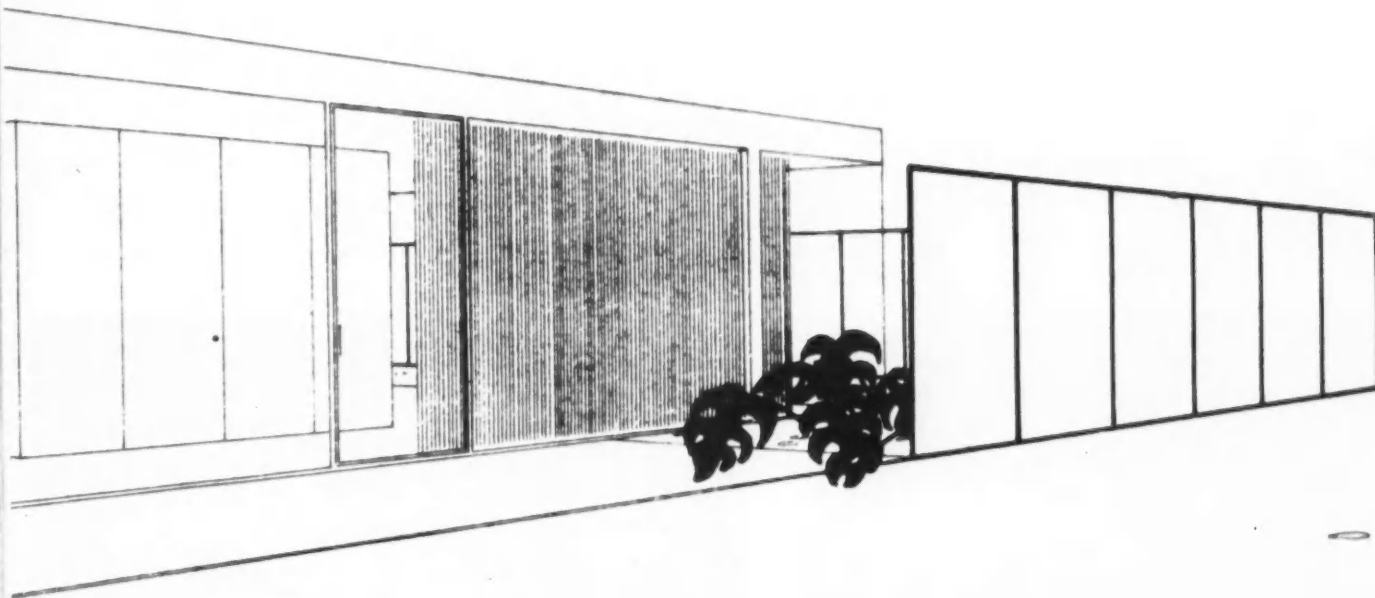
After the steel is up all work will be done under cover and after the doors, windows, plumbing, heating, and electric work are in place the slab will be poured. The concrete slab is then adjusted for ceiling height and type of floor covering whether it be polished, or covered with tile or carpet; the steel never changes.

The front and back elevations are virtually all glass while the sides are without openings. Douglas Fir texture 111 with specially designed metal edging will be used on all solid exterior walls and a variety of materials can be used on the interiors.

Built-in kitchen units include a G. E. refrigerator, a counter-top range, and a wall oven as well as a garbage disposal and range fan. The low, concrete block fireplace is designed to serve both the living area and the den and features a round concrete and steel flue. The fireplace wall is extended to separate the entry from the den and emphasizes the front door. The heating system is forced air with the registers placed on the floor near the walls to eliminate cold down-draft. Glide-all sliding doors will be used on all closets and a hobby-center will be located in a closet of bedroom No. 2, and a home planning center will be in the laundry area which is separated from the kitchen by free-standing cabinets only.

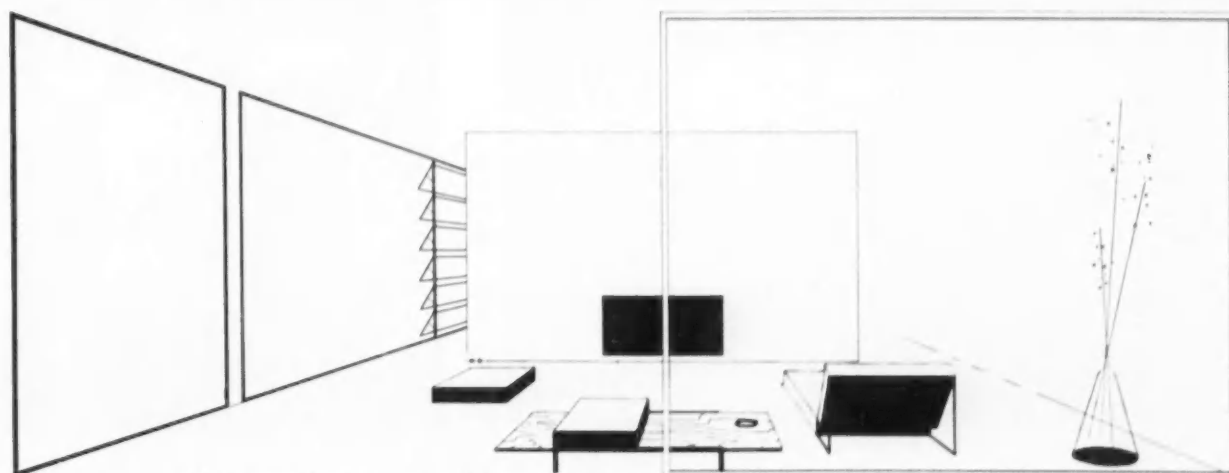






HOUSE BY H. M. E. STADLER, JR.

This simple structure will be erected on a gentle meadow with several old oak trees which will stress the polished surface of the glassy prism. The abstract, impersonal and formal architecture achieves a serene and neutral background for the organization of the contemporary life of its owner. The house is equipped with electrical built-ins to meet a bachelor's requirements. It will be heated and cooled by an air conditioner. To get a completely open and flexible plan the roof plane is supported by four H-columns in the exterior glass walls and by the use of a 20'-span steel deck the ceiling is free from any dropped beams. The entire steel construction and the interior unit will be made ready in the shop for easy assembly on the site.



MODERN OFFICE

BY WELTON BECKET AND ASSOCIATES

MAYNARD WOODARD, DIRECTOR OF DESIGN

KEITH BROWN, PROJECT ARCHITECT

WERNER HEUMANN AND JOHN FOLLIS, INTERIORS

Located on the 22nd floor of the Colgate Building in New York, these offices combine executive and branch offices of the Kaiser Industries. The actual office layout and planning was handled by Kaiser Engineers and Welton Becket, F.A.I.A., and Associates, architects and engineers, with the interior design being created by Becket's interior decorating division in Los Angeles.

The interior design materials used in the offices and executive suites, wherever possible, were pertinent to each company's product. However, in all the planning, emphasis was placed on aluminum. In many cases the use of aluminum as an interior design material and in functional uses such as desks and small-space doors was on an experimental basis. In the lobby of the Kaiser Aluminum offices the outstanding feature is a large map of the world made of aluminum mosaic and rubbed with steel wool to provide texture to the art work. A products mural in the main core of the offices was designed to exhibit the great variety of Kaiser products. This particular art work is composed of models of products, sections of aluminum and steel extrusions, aluminum foil and other examples of Kaiser products. The Kaiser Steel Corporation has a photographic mural concerning the production of this particular Kaiser product.

Welton Becket designers prepared original designs for the majority of the office furnishings. Once again the emphasis was on aluminum in combination with wood, plastics, Formica and vinyls. The floor covering in the halls and majority of work areas is vinyl with decorative strips of aluminum inset in flowing patterns. Another innovation in design is the use of wood siding on walls inset with aluminum strips. Specially designed aluminum door frames and aluminum doors have been used throughout the inner offices. Carrying the aluminum theme to near-ultimate the Becket designers also used acoustic perforated aluminum ceilings in many office areas with perforated steel tile being used in the acoustical treatment of the Kaiser Steel Corporation office.

All draperies, furniture upholstery and casements have been interwoven with aluminum thread to further emphasize the metallic look.

All general office desks were specially designed by Welton Becket's design division and manufactured by Bohnett of Santa Barbara (California). Unable to find a stock desk that expanded the use of aluminum and yet retained good design, the Becket office prepared their own version of a functional piece of office furniture incorporating several materials. Tops of the desks are either varied colors of Formica or natural wood. The desk fronts are gold anodized die panels, legs have bright natural aluminum finish. Drawer and door fronts on the desks are of gold anodized aluminum.

All executive desks are custom designed with the shape of the piece of office furniture being determined by an extensive telephone system in each executive desk.

Lighting is a combination of fluorescent and incandescent.



Conference room, vinyl wall, aluminum applied strips, walnut with aluminum



Typical office—Custom chairs by Monteverdi-Young Co.



Kaiser Products wall mural, main corridor



Walnut boarding wall has aluminum inset, custom lamp, upholstery, desk legs are all of aluminum



Reception corridor, anodized aluminum panels stand in the planter



Aluminum mosaic mural by Nicolas Bel-Jon

NEW FURNITURE FROM THE EAST . . .

The furniture industry is under indictment by many people of experience and discernment who claim it is backward in seeking and encouraging new design ideas. But the most cursory look at the new lines unveiled at the January markets and a perusal of the daily and trade press would seem to prove that the industry is bursting at the joints with ideas.

Something called Viennese Directoire has turned up in Grand Rapids. It can be promoted as this season's competitor to that old-hat French Directoire, not to mention last season's darling, Italian Directoire. A Moorish headboard made design news in one showroom. Another inspired manufacturer touted his Venetian headboard.

A somewhat nostalgic note crept into market reports with the introduction of "British Colonial" style. But the real evidence that the furniture industry is on the design ball and inspired as all get out, is the Elvis Presley "Young Modern" group which its gratified begetters claim will "rock 'n roll" the industry. It is proudly stated that this "smash hit" was designed under the personal supervision of you-know-who.

Not content with this fanciful array of styles, a leading trade journal prophesies that in 1957 designers, casting about for further design inspiration, will be turning their attention to new sources, "possibly India, Thailand or untapped, primitive cultures." It seems

logical. After rock 'n roll where can designers turn for inspiration but to an untapped, primitive culture?

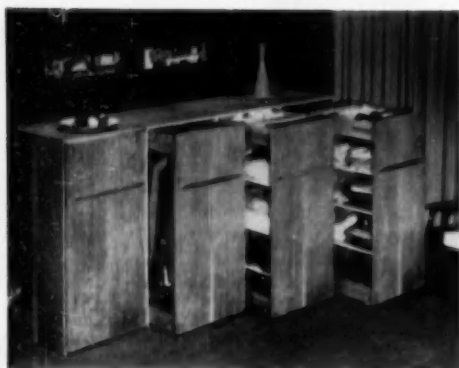
Though a large part of the industry is obviously contributing to and furthering an idiotic interlude in American design, there are still responsible designers and manufacturers. If they are not actively blazing new trails, they are continuing to place before the public good modern design. Unhappily for the medium-income group most of the respectable work is being done by upper echelon designers for higher priced lines. There is little evidence that firms which price their furniture for the mass market have any real understanding of modern design or are willing to develop new design talent for a style that must seem dull after dallying with courtesans and court jesters.

Regardless of the Moors, the Venetians and the Viennese, the Scandinavians are still the most highly prized ethnic group. Twenty years ago the American furniture industry made a good thing out of Sweden. Right now Denmark is the current favorite but actually the whole of Scandinavia is endowed, in industry opinion, with magic. From "inspired by" to out-and-out plagiarism, much American furniture reflects what is at least thought to be "Scandinavian design."

Ethical matters aside, we certainly could do worse. Just wait for those Siamese settees and those Tamilian tables. —LAZETTE VAN HOUTEN

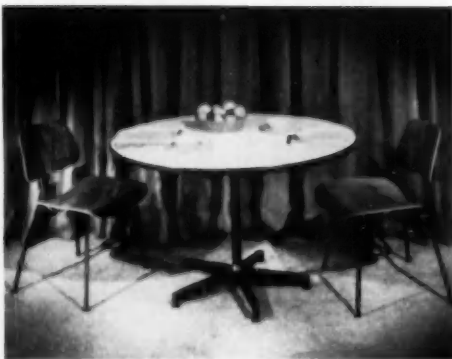
Design International offers the Sitwell line of upholstered plastic shell seating pieces designed by Hans Bellmann which includes this executive office chair. It retails for \$400 in a choice of fabrics.

"Drawerless Dressers," designed by Henry P. Glass Associates for Saginaw Furniture Shops, make possible a clothes filing system. Available in several woods, they are 48" by 24" by 22" and retail from \$79 to \$89 a case.

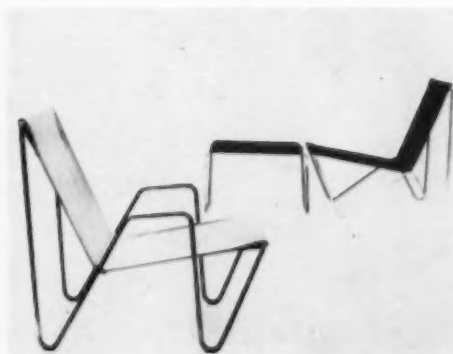


This teak and oak desk is designed by Johannes Andersen of Denmark and being shown by Raymor. It stands 39" and has a writing area of 29". It retails for about \$215.

Two chairs from a series of steel-rod framework collection designed by the Danish architect-designer, Vernon Panton, recently introduced here by George Tanier, Inc. Two-toned reversible poplin seats and backs are weather proof and washable. The chairs may also be had in either natural or black leather. The collection starts at \$29.50.



Charles Eames has designed a new dining table for Herman Miller with black lacquered steel tubing base and shaft and top of white hard plastic. It will retail for about \$140.



AND WEST

During the eleven years since the end of World War II, the West Coast has become increasingly important in the contemporary furniture field. At the recent winter furniture markets throughout the country the work of West Coast designers and manufacturers was outstanding. Perhaps the "California Designed" exhibitions which have been presented in Pasadena, Long Beach and the San Francisco Bay area during the past few years have helped to make West Coast design more well throughout the country. These exhibitions also have helped to stimulate young designers of the West and have given them an opportunity to have their work seen and publicized.

Of all the new furniture shown at the various markets in Chicago, Grand Rapids and North Carolina as well as the West Coast, there seemed to be no startling new innovations. The current style trends which have prevailed for the past two or three years seem to continue to be the sculptured handcrafted look of Scandinavian designs and even the most severe architectural styles of such purists as Van

Keppel-Green and George Nelson now incorporate the use of warmer woods and materials. Shown here are a few of the many new designs created by West Coast designers and manufacturers. Certainly the outstanding team in the West today is Kipp Stewart and Stewart MacDougall who have created an impressive new group of light scaled indoor-outdoor furniture for the Vista Company as well as a handsome collection of wood furniture for Glenn of California and upholstered furniture for Kasparians. These two young and talented designers are also working on an important collection of furniture to be manufactured by the Drexel Company and introduced in the fall.

It seems that in each succeeding year there is a growing interest in the furniture designed and produced in the West. I believe this interest will continue to grow and that the West Coast will become one of the most important areas in the country for the design and production of good contemporary furniture.

—EDWARD FRANK



Basic unit which can be converted to seat, bench, table and other combinations or "Variations." Designed by Martin Borenstein for Brown-Saltman; walnut wood finished in natural walnut; cushions are foam rubber with removable covers; table top in walnut or white Micarta.



Kipp Stewart and Stewart MacDougall designed the new "Holiday" line of the Vista Furniture Company; for indoor and outdoor use the pieces are of all-steel construction, upholstered pieces have fabric or plastic covered cushions, tables have plastic tops; steel frames, cushions and tops come in a variety of colors. The round coffee table, 44" in diameter, retails for approximately \$65.00, the dining stools for \$29.50



Sofa and armless lounge chair designed by Jay Heumann for the Metropolitan Furniture Company of San Francisco.



Cocktail table designed by John J. Keal for Brown-Saltman; natural birch alternates in strips with Philippine mahogany.



FURNITURE

This is the first of a two-part showing on furniture to be continued in the April issue



Game table and side chairs designed by Jay Heumann for the Metropolitan Furniture Company of San Francisco.



Edward Wormley uses a laminated ash frame with cane back for this new arm chair for Dunbar. Rosewood plugs occur at the junctures of the different ash members; back is down-filled. Covered in leather the chair will retail for about \$569.



Bar and bar stools designed by Kipp Stewart and Stewart McDougall for the Vista Furniture Company. The bar measures approximately 24" by 60", is of laminated Fiberglas with a plastic top and all steel legs and rim. The all-steel frame chairs have either plastic or fabric covered cushions. Bar and stools retail for approximately \$100 and \$30.50 respectively.

Allan Gould has a new coordinated collection, "Today's Designs," of case and seating pieces and tables designed for the middle level income group. Wood pieces are made by Carlisle, upholstered pieces by Thayer Coggin. The sofa and highback chair shown here retail for approximately \$390 and \$108 respectively.



Three-piece sectional for indoor or outdoor use, chair, ottoman, and square coffee table of all-steel construction; upholstered pieces have plastic or fabric covered cushions, the table has plastic top; designed by Kipp Stewart and Stewart McDougall for the Vista Furniture Company.



Italian architect O. Borsani designed this walnut armchair for M. Singer & Sons. It is priced approximately at \$225.



Service cart with three snack tables; designed by John J. Keal for Brown-Saltman.



ADLER—SOME PHILOSOPHICAL QUESTIONS ABOUT DESIGN

(Continued from Page 21)

As I have just used the word "design," it has two meanings which are respectively related to the servile and the liberal aims in art. In one meaning, design aims to create biologically serviceable utilities. Accordingly, improvement in the design of anything consists in increasing its utility by making it more serviceable. If this were all that design did, design would comprise all the servile arts, involve nothing but such arts, and excellence in design would be judged entirely in terms of efficiency in function. But in the other meaning, design aims to create biologically useless values, such as beautiful forms or patterns that provide aesthetic delight to the beholder. Accordingly, the design of something can be improved without increasing its functional efficiency, and excellence in design may be judged by standards independent of the measure of a thing's serviceability. To the extent that the design of serviceable things has this second aim and is subject to this second standard of excellence, it would appear to have something of the character of liberal art. Yet if we can take architecture as the prototype of design in all its manifestations, design never has the character of a purely liberal art.

The question I want to ask about design, therefore, requires me to distinguish between (1) the purely liberal arts, such as poetry, painting, and music, and (2) other parts which either do or add what appears to be a liberal aspect to their predominantly servile character. Before I attempt to do this, let me say that I am proceeding on the assumption that there is no art that need be purely servile. Industrial design is now for the most part concerned with styling for delight's sake as well as with planning for the performance of a service. Modern industrial design has come to recognize that form should generally follow function, and styling should be subordinate to service, in all arts which by their nature are predominantly servile. Nevertheless, the modern designer would admit that functional efficiency can be increased without improvements in style, and that the form or style of utilities, implements, and machines can be improved without concomitant increases in their efficiency.

The purely liberal arts, in addition to their negative characteristic of not producing things intended for the sustenance, comfort, or convenience of life (whether or not they happen to be misused for such purposes), create things which have three positive characteristics. The first is the aesthetic delight or enjoyment they afford the beholder by their excellence of form. The second is found in the fact that each work of liberal art is absolutely unique, and as such is always set apart as superior to all copies or reproductions of itself. In other words, the liberal artist never merely lays down the specifications for producing an indefinite number of things of the same form or structure, all equally good as works of art. The third characteristic, closely related to the first and second, is the most important of all. It is that the liberal artist has something to say to the human mind, some truth about man, the human world, or human life which he expresses in the special language of his creative medium, whether that be the language of science and philosophy, the language of poetry, or the quite different languages of painting and music. The work of liberal art always communicates something or, if you will, always has a message. The greatest works of liberal art are those which, like Michelangelo's *Pieta*, Mozart's *Don Giovanni*, or Dante's *Divine Comedy*, have the most to say or the deepest truth to communicate and say or communicate it with the greatest skill, not those which say little or nothing with the technical virtuosity of supreme craftsmanship.

This third characteristic of liberal art underlies the other two. The uniqueness of a poem, a piece of music, or a painting derives from the union of its form and content; what the artist has to say determines his way of saying it. Nor can the aesthetic delight afforded by the sensible form of a work of liberal art be separated from the instruction it affords the mind. If its beauty and its truth are not identical, as Keats said, they are at least inseparable.

I am now ready to pose the question about design, or, what is the same, about all the arts which are predominantly servile. We have seen that the works of such art may provide aesthetic delight by their styling or form, either connected with a service performed or over and above mere functional utility. We know that with industrialization, most of the predominantly servile arts now seldom produce a unique work, as the handicrafts once produced a single carriage, vase, or chair. Nevertheless, there are still numerous instances of industrial design in which the product is a single, unique

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thing, whether a building, a vessel, a bridge, a mechanical complex, or an electronic comptometer. Hence in these two respects, design, even when industrial, can be like liberal art.

But, and here is the question, do works of predominantly servile art ever have anything at all to say? The question is not whether they have something important or profound to say. It is simply whether they have any message at all, any truth at all to communicate, any instruction for the human mind.

Before you answer the question, let me tell you what consequences I would draw from a negative answer.

If design has nothing at all to say which is instructive to the mind, then whatever beauty its productions may have as a result of styling is not the same as the beauty of works of purely liberal art, for it is not a beauty that is inseparable from truth. There is all the difference in the world between that which delights by the way it instructs and that which, incidental to the service it performs, also delights.

Furthermore, if design communicates nothing and has no content of truth, then whatever uniqueness some of its productions may have is not the same as the uniqueness of works of purely liberal art, for such uniqueness is merely accidental in the particular case and not essential to the very being of the work. Anything produced by predominantly servile art or industrial design can exist perfectly in multiple reproductions turned out according to the same blueprints or specifications. It is therefore utterly different from the essential uniqueness of a work of purely liberal art, born of the inseparability of its content and form—what the artist has to say and the way he says it.

Hence if you tell me that design has nothing to say, I shall be forced to conclude that such beauty and uniqueness as works of design may have are only counterfeits of the beauty and uniqueness of works of purely liberal art; for without any intellectual content or truth to instruct the mind, their styling does not really give them the liberal aspect we at first attributed to them when we regarded them as combining both kinds of art. Further, I shall have to conclude that they have no place in the scheme of liberal education, for if they have nothing to say about man, human life, or the human world, they cannot contribute to the cultivation of the mind or spirit of man,

which is the whole and exclusive purpose of liberal education. Finally, I must conclude that form or styling in design, beyond the exigencies of function or service, provides at best an empty aesthetic delight, or purely sensual pleasure; and, at worst, serves the purpose of planned obsolescence to increase a partially wasteful consumption, the only justification of which may be its support of our ever increasing industrial productivity.

You may, of course, maintain that design has something to say, in which case my only remaining question would be, *What?* Or you may deny the validity of the question itself by challenging my central thesis that the principal characteristic of works of purely liberal art derives from their content—the truth which, fused with beauty, instructs the mind or cultivates the spirit of man.

Against my thesis, you may point to modern painting or sculpture which, at its abstractionist extreme, seems to have nothing at all to say about man, human life, and the human world. The beauty to be found in industrial design, you may say, is no different from the beauty to be found in contemporary abstractions of all sorts; and from this you may argue that if abstractionist painting or sculpture is purely liberal art, industrial design has something of the character of such art and to that extent at least has a place in liberal education and contributes not just to living but to living well.

Excerpts from a speech given at The International Design Conference, Aspen, Colorado.

MUSIC

(Continued from Page 6)

generates at the very time when it should most improve. Any program maker in a large musical center of the present decade must deal perforce with a satiated audience. He needs both guile and craft, if he is to maintain standards of programming which will arouse an audience to seek what he is offering, instead of continuing to attend by habit. Then, most he should supplant the tricks of commercialism by the careful distinctions and decisions of taste. Only some music has been thoroughly worn out; the currently fashionable masterpieces, nearly all of them, have been too much appealed to. He examines the repertoire and discovers what has been missing. With that his taste resumes.

Ideally each type of composition has been designed for a certain place and method of performance. A recital of Bach organ works can be played on an electrical organ or a piano, or on two pianos, or in arrangement for orchestra, winds, strings, or on a harmonium. In given circumstances any one of these may be the best possible medium for the occasion. Such a recital can be presented in a church, or a hall with high or low ceilings, or a room with or without acoustics, or in the open air. Each of these conditions will alter the validity of the programming. There is no best performance; there is only, given the conditions, the best possible performance.

Some record collectors believe that the only tolerable performance is one made up of selected, preserved masterpieces reproduced on their own equipment. If this were so, the new recordings of the classics, made without interruption on tape, would surpass those made by the older agonizing process of fragments and stops. We know this is not so. Schnabel is said to have ended one recording session in tears, complaining, "I learned to play the piano. I learned over again how to play it in public. Now I must learn how to play it a third time for this damned machinery." That may have been after he had recorded one side of Beethoven's *Hammerklavier Sonata* thirty times. To have accomplished the sonatas at all under such conditions is miraculous. In art we should seek the miracle but not expect it. To believe otherwise is to be pretentious and snobbish. Before music as before his audience the true program maker will be humble. Being humble he will offer only his best. Not just the best music or the best performance, the best in the circumstances that he has. He will know that the masterpiece thrives only in a proper setting. To furnish that setting, out of the widest range of music, is his business.

Knowing what an audience wants is quite different from knowing what an audience will pay for. The well-intentioned program maker cannot afford to forget the audience, to curse it for its inadequacy or put it out of mind. The art here, as in all art, is to make something fresh, to balance the unexpected against the known. This especially is to be remembered: what is well known will be heard in a freshness of remembrance when it is returned to out of something less well known. We observe this in any gathering of paintings, where the well-remembered springs before our vision like a living presence,

a friend among strangers. A known style is friendly. The success of this effect may be soon exhausted; in musical programming it is relied on often to the near exclusion of the strangers. Those of us who know musical literature need to keep in mind that in every audience will be some listeners of small experience, for whom the familiar requires an effort of listening and the unfamiliar may be beyond their grasping. In each audience a classic is being heard for the first time.

Return to the audibly familiar is the essence of form in any music-making. But the return should be out of variety; the theme, the expected harmony, the refrain should re-enter each time from a fresh direction: this is among the necessary skills in music. A program should be designed as if it were itself a lesser work of art. With how much pleasure in his care will anyone who knows the Beethoven sonatas put them together in a program series. Yet the violin sonatas by Beethoven progress effectively in strict chronological order; the Beethoven quartets follow one another towards a climax not obtainable by any other order. Bach composed his series of suites and of the preludes and fugues as if to enforce playing them in succession; the *Art of Fugue*, however incomplete one may believe it to be, will not tolerate rearrangement. Yet I believe these orders are linear and without dramatic intent. Our excitement in the rising tension of the *Art of Fugue* depends upon a type of emotional sophistication, an expectation of superimposed drama, which Bach might have valued less highly than we do. Bach's great form is the arc, rising to its high point at the center; and he might well have wondered, in thought of form as well as of emotional need, at Beethoven superimposing upon the *Agnus Dei* of his *Solemn Mass* the trumpets and drums of an exterior drama, no matter how cogent. A program, no less than a work of art, relies upon the order and the reason for the ordering of its events.

An audience pays to be amused, but what it wants is to be carried out of its condition as an audience. An audience comes together like a mob, vaguely intending the execution of some project, but more necessarily to fulfill or satisfy a need. In any audience the need will be usually dormant, unrealized as in a mob. The program maker, like an orator before a mob, makes the occasion urgent. In a mob the urgency to do whatever must be done becomes individualized, but in the doing the individuality is swept away by the surging of the mass. In an audience the heightening of individuality is a prime factor of the immediate response: each listener feels that he alone is listening; but this individual reaction is supported, is relieved of self-consciousness by the unanimity of a group reaction: I alone feel this, but I do not feel it alone. The group response enlarges, deepens, imparts new dimensions to the individual response. These are considerations a program maker should never fail to be aware of. His control of the audience as a group of individuals reacting together at one time, in one place, should be as decisive, as firm, as it is uplifting.

Such idealistic meanderings will draw slight enthusiasm from the smart, up-to-the-minute program maker, who views his process, like a county surveyor, as the exact measuring and delineation of unoccupied fields and vacant lots. Each parcel is to be brought to a "first performance," charted and turned over without qualitative judgment to the community for whatever worth may be in it. Occasionally the surveyor may come upon a site that appeals to him for reasons other than its measurements, the view, possibly, or the chance of exploiting it. He may suspect oil beneath the surface or have heard the wind through the branches of a fine group of trees. The place will become precious to him only as his personality enters it imaginatively, creatively, through some qualitative involvement. He may abominate the site and rush from it carrying his statistics. His feeling for the place will not sharpen the accuracy of his surveying, nor the dimensions, however precise, affect his recognition of the place. Too much of our critical thinking, in recent years, has turned into surveying. Programs can be compiled by the use of any sort of discriminative opinion, but without genuine feeling there will not be in such programs the communication of taste.

(Such programs are often as uncommunicative as those parsing program notes which try to create an appearance of explanatory animation by their leaps from key to key.)

The audience should be controlled as firmly as it is uplifted. The word "uplift" is dangerous, implying moral rather than esthetic decisions or the sentimental affirmation which, above entertainment, is the most that perhaps a majority of listeners expects to borrow from good music. Berg's opera *Lulu* is not uplifting, nor is it to be

dismissed. The plots of some Italian operas compete in morbid degeneracy with the so-called comic books. The operatic plots of Wagner, though regarded as uplifting, must be recognized as dubiously moral, confused narratives, intrinsically as comical as Anna Russell's account of the *Ring of the Nibelungs*. The love of Siegfried and Brunnhilde will seem less uplifting when we learn she is his aunt. Morality and ethical affirmation are characteristics of any great art, being common ground of acceptance, but not essential to it. Art rests upon the indigenous ethos of its culture, which it eternally protests against. The response of any art will be uplifting in the spirit which responds to it. We observe this among the devotees of the popular and the ephemeral arts. In spite of cynicism, most of us do recognize the preeminence of this response and of the art that not only calls it forth but justifies it. This response more than any other imparts the dimensions of experience which are the utmost reward of participation in art. It is not to be reached by short-cuts nor denied by extraneous moral or ethical distinctions.

If the program maker aims at uplifting his audience, in this larger sense, he will be well advised not to aim at it directly, nor to assume that a moral subject justifies his plotting of *The Ten Commandments*. The belief that a worthy subject can exploit any means is as fallacious as the belief that form alone can substitute for content.

"What is the content of abstract or absolute music?" someone quickly asks. It is what it is, to the exclusion of anything else. "But what art opposes to appearance is clearly not the ideal. It is a world ordered according to its own relations . . . In every great style we see man's effort to grasp that which escapes him . . . There is an end to the confusion between art and what can be possessed, between art and pleasure . . . The style is the accent of forms that made it possible to accord life to the powers that subordinated life . . . Ritual is not enough for religions. The Presence of what escapes appearance demands the sacred place, the statue, the dance, the mask, music, or the poem: forms."* What the technician calls form is a common vessel, able to contain without distinction whatever is poured

*Andre Malraux: *The Metamorphosis of the Gods*, translated by Willard Trask. I do not quote this sequence of statements as an argument but for indicia. For the argument you must read Malraux.

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✓(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nel-

into it. Content is the stone block and the reason for working it, the eye seeking the block and foreseeing it, form the inalienable consequence. A while ago a composer asked me, challenging, by what means I presume to distinguish among new works, which has achieved its purpose and which not. I put him off with a smile. We live according to the distinctions that we make.

These distinctions govern our programming. We do better not to make distinctions blindly but to be fully aware while we make them that we are making them. The subsequent critical process rationalizes the distinction, but we cannot reason any distinction until it has been made. The firmness of our taste will control the decisiveness of our distinctions. Inflexible obstinacy will also make distinctions, but they will be as brittle as they are probably ill-judged.

A program is the measure of the taste that makes it. Bad programming, though not always avoidable, cannot be excused and should not, except in knowledge of the particular circumstances, be forgiven. Forgiveness will not save a program. All excuses are good; they may ameliorate but cannot change the consequence. If you have made a bad program, you have lost the chance to make a good one. If you do not attend a program, whatever your private excuses for being absent, you will not hear it. These are truisms: a great amount of explanation is wasted and small lying to talk around a truism.

Indifference condones the silencing of the prophet, the unrecognized of the poet, by whose voices, apart from memory of wars, an era of mankind may survive. Indifference shops in the market place of the ephemeral. There is the resort of the vulgar, to whom nothing matters so long as anything happens.

A program maker needs both guile and craft. He must control his audience as firmly as he wishes to uplift it. The guileful, crafty program maker will determine, for example, what pieces he may be prepared to throw away for the sale of those upon which he wishes to focus the attention of his audience. Burning the seasonal detritus should warm and brighten the survivors. But burn furniture—not saints.

Guile and craft do not generally connote virtue; from fair beginnings they can degenerate to a self-admiring smartness. It is well to have some standards and the conscientiousness to observe when one falls short of them. Why is a program made? What is its purpose? What is to be accomplished by it? How shall it be arranged to reveal the utmost there is in it? What is that utmost? These are moral-seeming questions, yet they apply as well to a musical comedy as to a mass. These questions should be answered separately and distinctively for every program. If your purpose is frankly commercial, disregard them; otherwise, what is your purpose? By his programs the program maker puts his taste on record. To give cynical answers and believe them is to be self-condemned.

It may be agreed that the commonest programs are those put together without taste, formless amalgamations intended to demand nothing in any way, anywhere of any audience. The two commonest we accept as we accept civic ugliness, because it is beyond our repairing. These are: the recital program that begins on or about a single serious principal work, afterwards gradually easing downwards to show-off pieces and encores; and the orchestral program which assumes that any compilation of three or four domesticated classics in any practicable order equals an evening of good music. The latter notion usually requires a little advertising matter in the way of a publicized conductor or soloist. This imported personage may draw from the orchestra and expose to the audience a shining aura, reflecting both musical competence and spiritual dignity; or he may be one of the larger wandering of nomads who have given up any dignity or competence rooted in respect in return for the devil's privilege of being public. In the course of a season the sweet soda of an ordinary orchestral repertory may be laced with the strong waters of some contemporary music, until the giddier believe it has quite gone to their heads. Such slight, and inconspicuously located deference to the continuing existence of music as a living art, can by no miracle of performance enable lesser moderns to compete with the classics among which they are imbedded. So why waste time and effort attempting a miracle? If a big novelty is desired, to puff up the newspaper notices at the start of a season, let it be by a composer unargumentatively dead. So Mahler's tragic ghost has a belated summons. Some composers inadvertently are classics before their time, and, like Stravinsky and Prokofiev, must compete with their simulacra, their detached reputation.

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As for the recital program which begins at a decent elevation and slopes downwards: the most serious work of the evening catches the audience perpetually unready, convincing the haphazard listener that serious solo music must be as honorably dull as he has grown up believing it is. In preparing such a program not a modicum of taste and judgment are required, only to be sure that it recedes from whatever elevation it has initially attained and does slope downward, like one of those old-fashioned battle-pieces which begin with a fanfare and a battle followed by a retreat, with the notes falling faster and faster and emptier and emptier. The present-day recital repertoire, for all the thousands of recitals being given, is still narrower than the orchestral repertoire. It includes almost no Mozart, Haydn, or Handel, very little Bach, and with rare special exceptions, no living contemporaries. Once the virtuoso was expected to manage a vast repertoire and play it in his own inimitable manner. Nowadays he is the conformist of conformists, and his routine repertoire as dependable as print. What remains of his temperament has been taken over by his public relations agency.

So much for the bad program. It has the advantage of rendering the audience as numb as the performer and concentrating attention on his impeccable manipulations. Ah me, how peccable is impeccability in my experience?

An improvement, better but not yet good, is that program which tries like a wounded spirit to raise its broken body above the disasters of the repertoire. Into a series of otherwise uniform events the music director inserts, audaciously, an entire program of contemporary or American compositions. Or in a program not otherwise above the least common denominator is stuck, as if for defiance or for the record, a genuinely difficult or unusual work. The fault either way lies in the incapacity of an audience, which has lost its teeth or its ability to chew, to deal with roast beef after pap. The best an audience can do is swallow the oddity whole and not strangle at it. Is the audience at fault? The program maker will tell you: yes, of course; everybody knows that audiences want only what they have heard before and understand and love. If this were so, Spohr and Mendelssohn would be the staples of orchestral programming. Theoretically, that section of the public, which though starved has kept its teeth, should turn out for the special number. It doesn't work out that way, and that is a chief cause of orchestral deficits. The regular audience believes it has been denied the gruel it paid for; the special audience remains unsatisfied. The solution is to raise the level of the programming so that it commands the attention and the attendance of the most competent listeners. These are, like it or not, the leaders of popular taste. What is lost from the bottom fringe of hangers-on, the permanently toothless, will be more than made up by the new authority of a more competent audience, responding to authoritative programming. I am not speaking only of twentieth century music. A high level of programming searches the classics as assiduously as it insists on displaying the moderns.

Examples of good programming! I can offer examples, I have my secret spells, my alchemistic formulas. Spells and formulas, however precisely rendered, will not summon up good programming. Any example, any formula, like a tone-row, is only as good as the skill, as enlightened as the taste that uses it. No program maker, however self-satisfied, is good enough to be as good as he should be. No audience is so satiated that it cannot be startled, stirred, irritated, inspired to the renewal of attention that makes music-making glorious.

Meanwhile the New York Philharmonic-Symphony, still divorced in management from the nation it claims to serve, still incompetent and inattentive to the expansion of public interest, cries to the nation to support its deficit. I will not support it with funds; I shall offer only advice. When my Sunday afternoon responsibility to hear these programs becomes again as live as it once was, then I shall not need to send money. Renewal of popular interest will dissolve that deficit or reduce it at least to manageable proportions, as it will dispose of any other deficit—to this statement I will accept minor qualifications—incurred by a music-making organization that provides exciting programs. The public is ahead of the program-makers; it is light-years ahead. The public will respond as it has responded to the unprecedented musical opportunity of our lifetime, the entire repertory on records.

It is time, it is past time for performance to resume its hegemony, otherwise music may become a dead art. It will die of ritualistic rigidity, of the lack of living interest. Already when we speak of

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music we are recalling not so much the performances we have heard at concerts as the literature that we know on records.

There is no damfoolishness, outside politics, so damfoolish as the damfoolishness of the ordinary concert management, no ignorance so ironclad in pretentious disregard of the public it presumes to serve.

I haven't done with the subject. I'll be back.

ART

(Continued from Page 10)

axes in composition also entered the first of Pollock's symbolic paintings. Yet, the idiosyncratic Pollock tendencies are already defined in painting of 1943 to 1945. The totemic symbols of "Guardian of the Secret," 1943, are organized around a central focus, a table with excited strokes of short-hand magic. The sense of closure which even in the drip paintings persists is marked in this work, as it is in "Night Ceremony" of 1944. By 1945, exemplified by "There were seven in eight," the surreal and mythical elements had already been digested and reformed. Pollock's hand still sought the vertical-horizontal rhythms but his mind charged the eye-like figures with a more obscure, emotional significance. Colors are given an equality of tone, presaging later works. In the last of the symbolic works, the overt symbol is avoided. Hurried, trough-like strokes appear. Curlicues incised with the handle of the brush vitalize some passages and thick and thin pigments are used more emphatically.

The first of the non-objective canvases in the exhibition, "Shimmering Substance" of 1946 is installed in the same room with the figurative works, serving as a source of comparison and a bridge. This smallest canvas is composed of hundreds of fat curling strokes intertwining equally over the surface, their yellowish masses under-ridden with somewhat darker strokes. In this painting, Pollock's tendency to closure is seen in the way the circular lines move inward, always closing off the edges. The barbaric interlace which recurs throughout history finds its modern exponent in Pollock, for his spirit was like a wild ladybug transcribing huge arcs on a rain-soaked window, answering an instinctive, circular motor urge.

Pollock's absolute affinity for the arabesque, that ornamental figure which always returns to its source no matter how intricate its trajectory, is obvious in the group of paintings which are so overwhelmingly, obsessively intricate. Entering the rooms in which the large paintings from 1947 to 1950 hang, one cannot help feeling that flow of spirit, the rustling, murmuring, sighting intensity of many of the lyrical "dripped" paintings, the sealike rhythms which are sustained from one canvas to the next. It is apparent that within the variations Pollock tried, there was always a form-will which insisted on the return of the line no matter how freely drawn, how densely woven, or how many vagaries that line was permitted. But along with this sense of the powerful and unquestionably ingenious personality behind these works one feels too the obsessive and perhaps desperate repetition. The great symphonic climatic paintings which Clement Greenberg says represented a complete fulfillment for Pollock were possibly merely a pause, a brisk interlude for Pollock. His restlessness and dissatisfaction with the "drip" paintings is evidenced in the final works in the show from 1950 to 1953. Here, Pollock dallied with the figure and symbol again, or sought to recapitulate all his previous discoveries in a single canvas. He was hesitating and searching, wandering in his past and seeking the clue to himself and had he lived, he might have gone far enough away from his famous

drip paintings to "place" them for history. As it is, history will have to accept them as the flower of Pollock's harried genius.

Peter Lanyon, one of Britain's best young painters, recently showed paintings at the Catherine Viviano Gallery. Lanyon is a cultivated painter, knowing how to handle tone so that the atmosphere of his native Cornwall is evoked in his moss-green, dark blue, black and gray paintings. Many of his canvases are composed of capsular forms which seem to be inserted in earth. Others are like landscapes seen from a towering vantage point, with billowing blue-gray shapes suggesting cliffs or clouds, deep blacks, storm; rose-grays, the vegetation. At times Lanyon approaches more impressionistic subjects such as *Cliff* where dark gray, vague forms loom at the right of the canvas while fog-whites envelop the left. Lanyon establishes a delicate balance between the motor-physical apprehension of nature and the spiritual, in these abstractions, marking him as one of the most thoughtful and mature painters in Britain.

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(290a) Indoor Movable Shutters—Illustrated brochure shows many features and installations of Paul Heinley In-

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(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight at windows and skylights; some completely darkened for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics, Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculity 1-1461.

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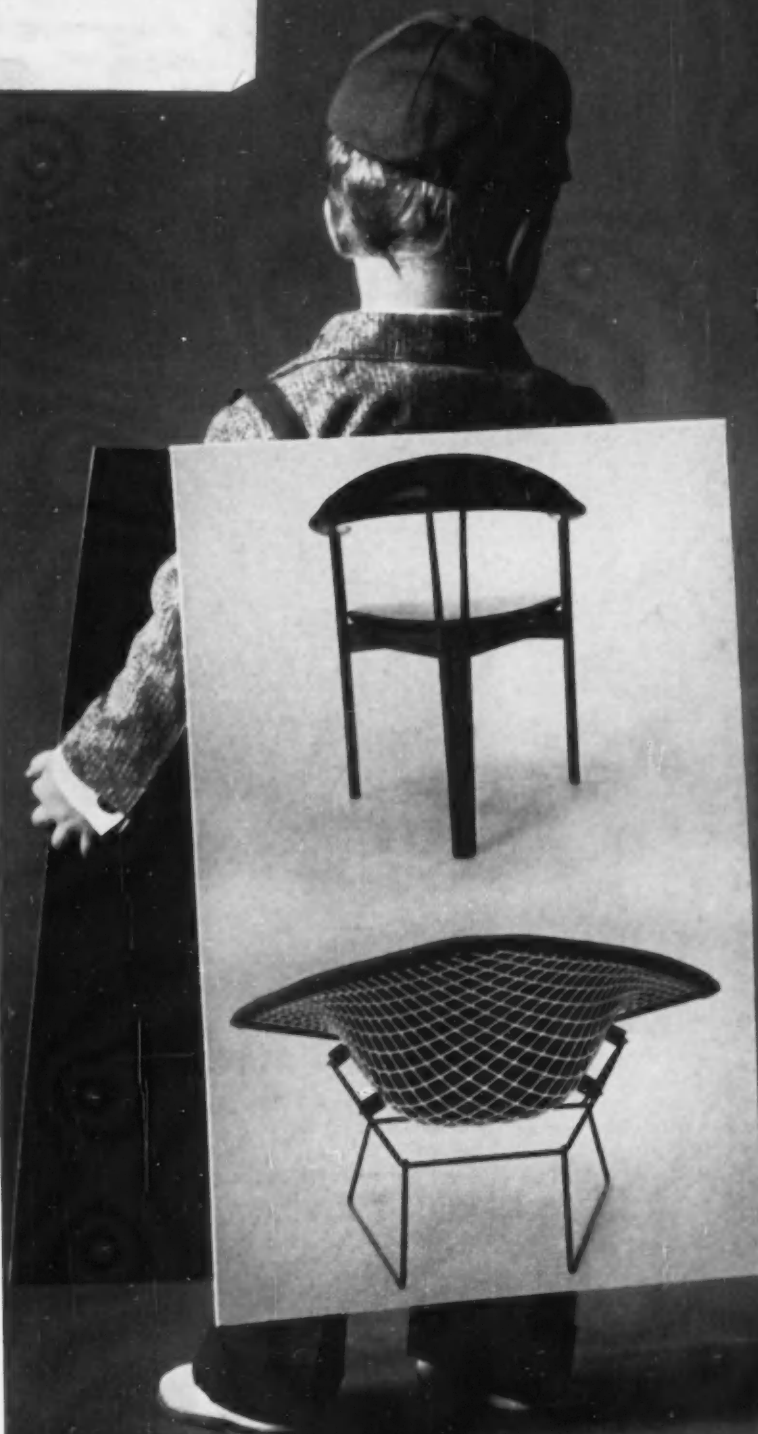
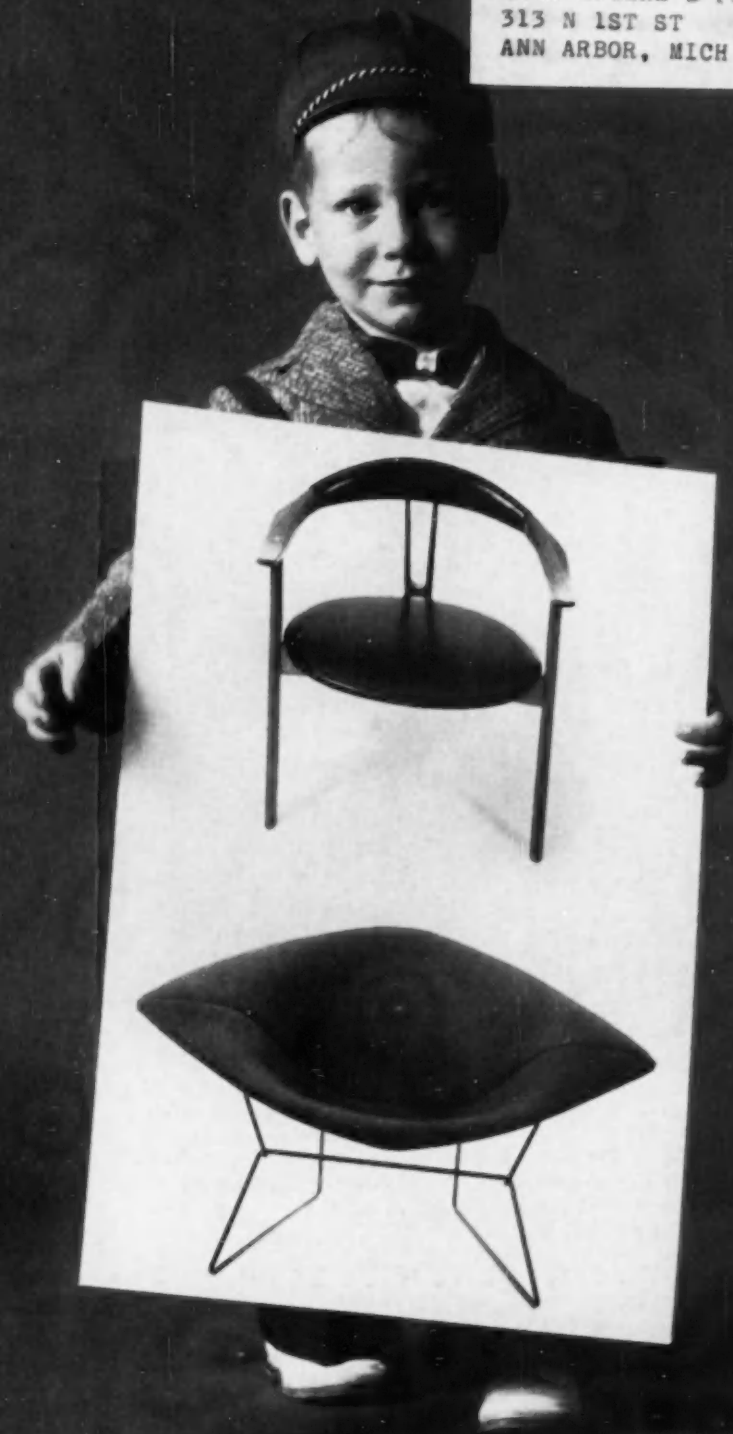
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